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Special Exhibition to
Honour the 1400th Anniversary
Celebrations of the Hijra Era

Islamic Art of India

NATIONAL MUSEUM
Janpath, New Delhi

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Preface

In honour of the 1400th anniversary celebrations of the Hijra Era, an exhibition of masterpieces of creative art and literature such as manuscripts, paintings, coins, decorative arts, textiles, jewellery, arms, etc., has been organised by the National Museum, New Delhi. The objects for the exhibition have been collected from all over the country through the good offices of Shri M. Hidayatullah, Vice-President of India and Chairman of the Hijra Celebration Committee, Shri Mir Nasrullah, Additional Secretary, Department of Culture & Member Secretary, Hijra Celebration Committee and Dr. (Mrs.) Kapila Vatsyayan, Joint Educational Adviser, Department of Culture.

Special thanks are due to Shri Karl Khandalavala, who could find time to act as expert adviser on the exhibition and provide a comprehensive introduction for this Handlist and collaborated in the compilation of the entries of the Handlist.

Thanks are also due to the Director General, Archaeological Survey of India, the Director, Prince of Wales Museum, Bombay, the Director, Salarjung Museum, Hyderabad, the Director, Indian Museum, Calcutta, the Director, Khuda Bakhsh Oriental Public Library, Patna, the Director, Arabic & Persian Research Institute, Tonk, the Additional Director, Raza Library, Rampur, Officer on special duty, Bharat Kala Bhavan, Varanasi, Principal Trustee Jagdish and Kamala Mittal Museum of Fine Arts, Hyderabad, Shri Brijraj Singh, Maharaj Kumar of Kota and Shri C. L. Bharany, New Delhi, who have so graciously made their priceless objects available for the exhibition and supplied essential details of the objects for this publication.

For the objects of the National Museum the catalogue data for the manuscripts has been provided by Dr. Narinder Nath, Keeper (Manuscripts), for coins by Miss R. Vanaja, Keeper (Numismatics and Epigraphy), for paintings by Shri O. P. Sharma, Deputy Keeper (Paintings), for decorative arts and textiles by Mrs. K. Lal, Deputy Keeper (Decorative arts), for jewellery by Mrs. S. Puri, Curatorial Associate (Numismatics and Epigraphy), for arms by Shri Ram Awtar Sharma, Curatorial Associate (Arms).

Thanks are also due to Dr. C. B. Pandey, Keeper (Publications) and his team of workers who took every care to bring out the Handlist in time.

I. D. Mathur
Assistant Director

24.10.81

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The Heritage of Islam in India

In A.D. 1192 the battle of Tarain saw the defeat of the Rajput armies of Rai Pithora, the Prithvi Raj of bardic lore, by the invading forces of Múizzuddin Ghuri. In the next year Qutb-ud-din Aibak the Mamluke general of Múizzuddin occupied Delhi. A little later Muhammud bin Bakhtiyar Khalji, another Ghuride commander swept through eastern India. On the sudden and violent death of Muizzuddin in A.D. 1206 he was succeeded by Qutb-ud-din Aibak and the ties with Ghazni were severed. A Sultanate kingdom in India had become a reality. This set in motion the process of assimilation of Islamic and indigenous ideas which was increasingly manifested in art, architecture and culture in succeeding centuries.

Though Qutb-ud-din ruled only till A.D. 1210, an independent Islamic state had been established by him and for more than six centuries thereafter increasingly Indianised Muslim dynasties ruled in Hindustan. It is the resultant cultural background of this period in architecture and the arts which forms the subject of the present Introduction. It was inevitable that a fusion of the Islamic outlook in art and architecture and the existing Hindu achievements in the same cultural field should take place increasingly, halted at times by the bigotry of some of the rulers but never brought to an irrevocable parting of ways. The causes for this progressive fusion of differing outlooks are not far to seek. The rulers being Muslims no doubt had their own predilections and ideals derived from Islamic achievements in art and architecture outside India, nevertheless, they were not insensible to the indigenous forms of art and architecture that they found in India. The testimony of the impression that it made on the more sensitive of them is eloquently expressed by Amir Khusrau. An even more practical contributory factor in bringing about the fusion was of course that they had to rely almost exclusively on the skill of the Indian artisans and craftsmen which was of no mean order. The result was that the Hindu penchant for ornament and decoration began to invade the simple classicism of Islamic forms, and a gradual if at times even imperceptible co-ordination increasingly lowered the barriers between the differing outlooks of the ruler and the ruled and avoided confrontation and conflict in the creation of splendid Islamic monuments and in every other sphere of Islamic aesthetic achievement.

Islam had entered the portals of Hindustan from Western Asia and hence it was but natural that the first phases of Islamic architecture and art should be influenced by Persia and Afghanistan. This is strikingly seen in the *Quwat-ul-Islam* mosque and the *Qutb Minar* both commenced by Qutb-ud-din in the former Hindu citadel known as the Kila Rai Pithora, both symbols of Imperial power, to commemorate the victorious new dynasty and the might of Islam. The *Qutb Minar*, a *mazina* to call the faithful to prayer as well as a Tower of Victory is demonstrably based on the now ruined late ninth or early tenth century minar at Siah Posh in the province of Nimroz in south-west Afghanistan and was inspired by Ghiathad-Din Ghuri's great twelfth century minar of Jam also in Afghanistan. But even so the impact of the Indian builders is to be seen in the beauty and richness of its ornamentation which surpasses that of its prototype. The Indian impact is even more marked in the great *Quwat-ul-Islam* mosque with effaced colonnades from destroyed Hindu temples still to be seen in its finally completed form with the additions of Sultan Iltutmish and Alauddin Khalji. The Indian influence is also seen in Qutb-ud-din's famous mosque at Ajmer known as the *Arhai-din-ka Jhonpara.*

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It is not our intention to narrate the story of the growth of Islamic architecture in Hindustan but it is necessary to emphasize that from the very beginning of the manifestation of Islamic architecture in India what one may well call an Indo-Islamic style came into being. Whether we cast our eyes on the Islamic monuments of Delhi and Agra or those of Jaunpur in Uttar Pradesh, Gaur in Bengal, Ahmedabad in Gujarat or Bijapur in the Karnataka, extending over a period of several centuries, we remain conscious of this Indo-Islamic orientation whether it be in a greater or lesser degree.

Let us turn to two of the greatest tombs ever to be built namely the mausoleum of Sher Shah at Sasaram and the immortal Taj at Agra. In the former, the Indian influence is all too evident, while in the latter much less so and yet though the Taj could not have been built without its emphatic inheritance from Islamic architectural design, nevertheless, it could not have been built outside India. Even though the Islamic concept is predominant the monument taken as a whole, with its high plinth lifting it into the air, its decorative features and its setting, is the creation of two architectural visions yielding it the beauty which made an English colonel's wife exclaim as she gazed at the mausoleum of Mumtaz Mahal, "I would gladly die tomorrow to be burried neath such a tomb."

Even in the fabric of that gem of Islamic architectural excellence the *Alai Darwaza* of Delhi built by Alauddin Khalji (1296-1316), the Indian genius for decorative designs is all too apparant. Under the Tughluqs (A.D. 1320 1413), however, there came a recession in the fusion of the Islamic and Indian architectural visions with the puritanical concept of architectural form to which the Tughluqs were prone. Yet even in the Tughluq buildings a combination of arcuate and trabeate structural forms is to be seen indicating the acceptance of an Indian structural method side by side with a purely Islamic one. The fort-like appearance of Tughluq monuments with the marked 'batter' of their walls distinguish them and perhaps reveal a mental attitude that evidenced itself most notably in the reign of Firoz Shah Tughluq and the anihilation by him of much that was beautiful in artistic production.

Before we proceed to deal with the art of painting and the minor arts during the rule of the Delhi and Provincial Sultanates and that of their successors the Mughals, let us scan the background of Islamic culture in India at varying periods of time in relation to literature and religious thought. These aspects of Islamic culture are important to note because they influenced, either directly or indirectly, the flowering of Islamic art in India. In this connection we have also to consider to what extent and at what periods of time there was a harmonious inter-relation between Indian literature and thought on the one hand and that of the Muslim population on the other. It must not be forgotten that the majority of Muslims in India were converts to Islam and this factor often aided the fusion of Islamic and Hindu art. In the early years of the Delhi Sultanate, the centres of Muslim learning which the Muslim Sultans and their nobles regarded as the best and more authoritative were Baghdad, Bukhara and Samarqand. From these sources manuscripts were regularly obtained and after the devastating invasion of India by Timur in A.D. 1398 and the destruction which he left in the wake of all his conquests, many scholars from Bukhara, Samarqand, Iraq and Khwarizim came to India and settled in India. Their learning greatly enhanced the prestige of literary activities in and around Delhi about which the famous poet Amir Khusrau had exclaimed that every stone in the city concealed a gem of literary brilliance. The extent of the influx of foreign learning into the Indian scence can be gauged from the fact that it is said that when Maulana Shamsuddin Turk came to India from Egypt he brought with him a camel load of books. This was during the reign of Sultan Alauddin. Such intellectual contacts increased during the reign of Muhammad bin Tughluq (1325-1351) who himself had books procured from foreign lands and invited foreign scholars to his court. Cultural life in Sultanate India stood at a very high level during the early Tughluq period. It is said that there were many colleges in Delhi and it is well known that the famed Firuzi Madrasa, with its learned mentor Maulana Jalaluddin Rumi, was regarded as a great centre of learning in the East.

The period was notable for its output of both religious and general literature. Amongst the most renowned

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of the litterateurs of those times was Maulana Ziauddin Nakhshabi, the author of the *Tuti Nama* (The Tales of the Parrot) of which illustrations from a manuscript are to be seen in the present exhibition, and an extensively illustrated copy of which is in the Cleveland Museum, U.S. Both these illustrated manuscripts, however, belong to the Mughal school of painting between A.D. 1575 and 1580. We have no illustrated mancripts of the *Tuti Nama* either in the Tughluq or Lodi periods. Translations of Sanskrit works were also made. The cultural synthesis which we had noted in architecture as early as the first Sultanate Kingdom of Delhi in the reign of Qutb-ud-din Aibak and in that of his successors such as Iltutmish, was a progressive process in literature and art during the rule of the Khaljis, the Tughluqs, the Sayyids and the Lodis though it suffered a decline during the reign of the bigotted Firoz Shah Tughluq (1351-1388). We are informed by Ibn Zaylullah al Umari a writer of the Tughluq period that the people of Delhi were eloquent in Persian as well as Hindi. Hindavi was a spoken language. Earlier the great Amir Khusrau who lived in the reign of Alauddin Khalji (1296-1316) had written his romantic *masnavi* including the *Deval Rani Khizr Khan* a unique illustrated copy of which dated A.D. 1568 containing two miniatures belongs to the National Museum, New Delhi, and is on view in the present exhibition. It is the earliest dated Mughal illustrated manuscript hitherto known. There can be little doubt on stylistic grounds and surrounding circumstances that its two miniatures are by the hand of Mir Sayyid Ali who was the master artist of the Emperor Akbar's atelier till A.D. 1574 when he left for Mecca never to return.

Before we proceed to deal with the art products of the Sultanate period it is interesting to observe a strange contrast between Sultanate grandeur and the simplicity of life and thought which certain mystic Sufi religious orders such as the Chisti *Silsilah* sought to inculcate in the people. This is reflected to some extent in the architectural designs of lesser monuments, even if unconciously so, and in the simple shapes and minimum of decoration often seen in objects of Islamic art not intended for princely courts. Said Amir Khusrau :

"Why conquer many realms and cities grand?
You'll have no more when dying
Than just four yards of land"

Thoughout the Sultanate period there existed the system of *karkhanas* or workshops supervised by master craftsmen known as *darogas*. These were of two kinds namely those under state patronage and those under private patronage. The *karkhanas* covered an extensive production of articles both utilitarian and artistic. The *karkhanas* of the Sultans produced a variety of silks, brocades, cotton cloth both plain and printed and other stuffs for preparing robes of honour and various items of dress worn by the affluent and the nobility. There were also workshops for making a variety of gold and silver articles, both plain and decorated, and other kinds of metal ware. Enamelling on gold and silver was a skilled process while special qualities of paper to be used for manuscripts written in excellent calligraphy were manufactured. There were also *karkhanas* for carpets, for shawls, for palace and tent furnishings, saddle cloths and many other kinds of textiles, for pottery and tiles, for arms and armour plain, chased and inlaid, for objects of jade and for precious ornaments and jewellery. Artistic objects such as decorated textiles, carpets, arms and metal ware of the Sultanate period are rare to come by today, save for isolated examples such as the *khanda* of Alauddin Khalji in the exhibition. The *karkhana* system was continued by the Mughals who succeeded the Sultans. A not inconsiderable number of objects of artistic form and workmanship, particularly of the later Mughal period still exist. Of the early Mughal period one can still see the splendily fashioned and decorated zodiac shield of Akbar in the present exhibition while inscribed jade wine cups of Jahangir are in the Bharat Kala Bhavan, Banaras, and a small jade tray finely inlaid in a floral design with cut garnets belonging to the reign of Shah Jahan is in the Prince of Wales Museum, Bombay. This by no means is a complete list of early Mughal art objects but is only illustrative. The Salarjung Museum also has a fine and extensive collection of Mughal jade. The work

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of the later Mughal period in every form of art production is abundant and several examples thereof are to be seen in the exhbition.

All the artistic objects produced by the royal *karkhanas* were for use in royal palaces and in the mansions of the nobles and high officials. It was however inevitable that even for objects used by humbler folk and made in more commonplace materials by lesser artisans various artistic forms and decorative features made their appearance. The workmen in the *karkhanas* were both Hindus and Muslims the latter being for the most part recent converts to Islam for it was from the working classes such as the artisan class, the weaver class and so forth that the great majority of Indian converts to Islam had come. These artisans had before Sultanate days been nurtured in various Indian artistic traditions and now even when they were required to conform to the designs that were favoured by the Sultanate rulers and their entourages, their own artistic ideas, particularly in decorative motifs, constantly crept into and Indianised their work.

But though reliance was placed largely on the manufactures of the *karkhanas* nevertheless imports of art objects from other Islamic countries did not cease. For instance we are told that amongst the luxurious furnishings of the famous *madrasa* of the Hauz Kaus in the time of Firoz Shah Tughluq who built it in A.D. 1352 there were fine carpets imported from Shiraz, Yemen and Damascus. However, the gold and silver dishes in which it is said betel nuts were served must have been products of the local *karkhanas*. The production of the *karkhanas* while no doubt following traditional decorative designs must also have been influenced to some extent by imported products of an artistic nature, from Islamic countries, which came into India. During the reign of Iltutmish, the chronicler Isami refers to Chinese traders in Delhi who had shown their wares to the Sultan. Khorasani merchants abounded in Delhi during the reign of Sultan Muhammad bin Tughluq (A.D.1325-1351) and they were constant purchasers of paper, books, gold and silver articles etc. which they used to export. The Sultan himself also imported articles from Iraq and Khorasan such as weapons, many of which no doubt were beautifully decorated. Garments were imported from Alexandria and various stuffs from China and Iraq. Even Syrian paper was at times imported though the local *karkhanas* also manufactured paper.

In this form of trade, an interchange of ideas and art motifs was bound to take place and this is clearly evidenced by the fact that in the Jain illustrated manuscripts of the *Kalakacharya Katha* the foreign Shahis who, according to the story, were brought from outside India by the monk Kalaka to overthrow the wicked king Gardabhilla are adapted from Mongol types seen in early Persian illustrated manuscripts even down to their pigtails, while dappled horses in the early Persian conventional manner namely covered with a multitude of spots also made their appearance, while Chinese ribbon-clouds were introduced in the Jain style Vaishnava paintings of the *Bala Gopala Stuti*, again obviously borrowed from Persian painting.

One art in particular was widely practised by royalty, nobility, scholars and *katibs* (writers) and that was the art of calligraphy. Great importance was attached to fine calligraphy, an importance even greater than was given to the art of painting. There were excellent royal calligraphers such as Muhammad bin Tughluq while calligraphy formed a part of the training given to princes, to the sons of nobles and to those in lower stratas of society. Some calligraphers, not unnaturally, were also painters. Along with the art of calligraphy was also practised the art of gilding and elaborate decoration of manuscript folios. Many fine examples are to be seen in the present exhibition.

It was during the rule of the Lodi Sultans, particularly in the reign of Sikander Shah Lodi (A.D. 1489-1517), that certain outstanding contributions were made particularly in the form of illustrated manucripts which though of a bourgeois character are really the heralds of what we term Sultanate Painting.

While there can be no doubt that mural painting, despite the injunction of Islam against figural and bird and animal painting, was prevalent in Sultanate India from early Sultanate times it is not till we come to the Lodi period that we have any satisfactory proof of manuscript illustration of Persian texts by Indian painters in a mixed Perso-Indian style though Jain, Vaishnava and even secular illustrated texts in the Gujarati style of painting were prevalent first on palm leaves and then on paper right from the eleventh century, while Buddhist

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illustrated palm leaf manuscripts were known in Eastern India right from the reign of Mahipala I in the late tenth century.

With regard to wall paintings in palaces we know of erotic paintings having adorned palaces in the Ghaznavid kingdom, and also in India during the reign of Sultan Iltutmish. That figural wall painting was prevalent in Sultanate India is confirmed by the edict of Firoz Shah Tughluq (1351-1388) whereby he forbade the drawing of animate forms either in private apartments or picture galleries, though floral and other designs were permissible. Firoz Shah also forbade figural devices on saddles, bridles, collars, censors, goblets, cups, flagons, dishes, ewers, tents, curtains, chains, banners, ensigns and on all articles and utensils and ordered the effacement of pictures and portraits painted on doors and walls of palaces. He not only ordered the destruction of the idols of the Hindus but also of their books which probably included illustrated manuscripts. Such an edict must have led to a complete stoppage of the preparation of Hindu and Jain manuscripts in the domain of Firoz Shah, unless their production was carried on surreptitiously at considerable risk for even walls have ears. From the edict of Sultan Firoz Shah valuable information is to be gleaned. Firstly, it reveals the existence of figural, animal and bird painting on the walls of palaces and mansions in the reigns of previous Sultans and secondly, by want of reference thereto, it suggests that there was no art of figural book illustration patronized in the Sultanate dominions either before or during the rule of the Tughluqs which required effacement. In this context a matter which arises for consideration is that Firoz Shah does not mention the existence of any illustrated manuscripts from Persia in the royal library nor the existence of illustrated manuscripts of Persian texts which may have been painted by Persian artists who may have come to India. The Sultans must have maintained an Imperial Library and having regard to their pro-Persian leanings in all cultural matters one would have expected at least a few illustrated Persian texts in the Imperial Library at the time when Firoz Shah came to the throne and ruled from A.D. 1351 to 1388. Of course it is possible that at this date, when paintings in Persia itself were not so prolific as in later periods, illustrated manuscripts were rare and not easily obtainable for export to India. Nevertheless, having regard to the wealth of books that came to India in Khalji and Tughluq times it is not unreasonable to think that at least a few illustrated manuscripts should have been amongst them. But having regard to Firoz Shah's silence with regard to the effacement of illustrated manuscripts of Persian texts it seems that though wall painting was not uncommon there were no *karkhanas* or studios concerned with the production of illustrated manuscripts. No such workshop finds mention in any of the chronicles of the Sultanate period.

The question then arises whether certain illustrated manuscripts of Persian texts, made prior to the Lodi period which some writers assert were painted in India, were in fact so painted. They are definitely not the work of Indian artists, and it is far from certain that they are the work of any Persian painter in India. In the present exhibition there are two such manuscripts both belonging to the National Museum, New Delhi, which have been regarded as having been painted in India. They are a *Shah Nama* dated A. D. 1428 and a *Masnavi* of Rumi dated A.D. 1431. We have been unable to convince ourselves that they were in fact painted in India, though we do not rule out such a possibility altogether with regard to the *Masnavi* because of the presence of Abyssinians in two of its miniatures. They suggest a Deccani locale though the style is distinctly Persian with markedly Mongol type female faces. Their dates fall within the period of the Sayyid Sultans of Delhi (A. D. 1414-1451). We have no evidence of any painting activity in their reigns. In fact by then northern India had barely recovered from the terrible ravages of Timur's invading armies. It may, however, be suggested that such early pre-Lodi illustrated manuscripts as are ascribed to India were painted not under royal patronage but for interested private individuals or at some centre other than Delhi. But here again we have no evidence either documentary, circumstantial or stylistic to ascribe them to any centre either Imperial or Provincial in India. It must not be forgotten that in Persia itself there must have been many painters working in small provincial pockets in styles which we cannot identify today by reason of the fact that such provincial styles may well have differed considerably from the work of the well known centres of Persian

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miniature art. There is a penetrating observation underlying Douglas Barrett's remark that if you cannot assign a Persian painting to any of the well recognised Persian Schools then you pass it on to India and create a new Sultanate School there. But this controversy need not detain us here.

However, the position became different in Lodi times. Sikander Lodi who succeeded Bahlul Lodi in A. D. 1489 was a great patron of learning and himself wrote poetry under the pen name of Gulrukhi. Despite the fact that he destroyed temples we find one of the chief poets at his court was a Brahman named Dungar. His patronage of learning and of the arts in general attracted scholars from Arabia, Persia and Trans-Oxiana to Delhi and also to his new capital of Agra founded in A. D. 1504. Even his father, the war-like Bahlul Lodi, was not unfavourable to cultural pursuits and had a taste for poetry and liked the company of the learned. No doubt in such an atmosphere Sikander had developed his taste for cultural pursuits even before he ascended the throne in A.D. 1489. It is to this period namely the last quarter of the fifteenth century that we can with a fair degree of certainty ascribe a new development namely the production of illustrated manuscripts of Persian texts, in which the painters were Indian artisans, in a mixed Perso-Indian style and side by side the production of illustrated manuscripts of Indian secular texts with a definite Sultanate flavour. In the former category we know of an extensive *Hamza Nama* now in the Berlin Staatsbibliothek Library, a few folios of a *Shah Nama* in the Bharat Kala Bhavan, Banaras, one of which is in the present exhibition, a unique *Sikander Nama* published by us but the present whereabouts of which are not known it having been taken out of the country by underhand dealings after its purchase had been negotiated by the Prince of Wales Museum, Bombay, and several folios of the *Khamsa* of Amir Khusrau mostly in American museums and private collections abroad. The presence of certain Indian features and cliches which are present in this related group of manuscripts makes it certain that they are the work of Indian illustrators. In three of these manuscripts the characters are costumed in the manner which prevailed in the Lodi Sultanate and naturally given a more Persian than Indian appearance as required by the texts. The workmanship of these manuscripts is of rather indifferent quality but as documents which manifest the earliest phase of Indian Islamic painting in the category of manuscript illustration they are of the highest importance. Stray folios of a *Sikander Nama* or some other *Masnavi* are to be found in the N.C. Mehta Collection at the Ahmedabad Museum and a few other folios of this period and style of work are in foreign collections notably that of Edwin Binney III and have been reproduced in various publications including *Chhavi* II, Banaras, 1981.

Apart from the illustration of Persian texts such as those mentioned above we find a parallel movement at the same period of time, namely in Sikander Lodi's reign, pertaining to the illustration of an Indian folk tale the *Chandayana*, being the story of two lovers Laur and Chanda, by Maulana Daud of Dalamau in Uttar Pradesh near Jaunpur. A few folios of the *Laur Chanda* as it is popularly known, of the last quarter of the fifteenth century, are in the Bharat Kala Bhavan, Banaras, one of which is in the present exhibition, while an extensive illustrated manuscript of the same story and belonging to the same period in which Lodi costumes are very evident is in the Staatsbibliothek Library, Berlin. Both were in all probability painted in the Jaunpur area. Another Lodi style manuscript of prime importance with an Indian theme is the illustrated manuscript of the *Aranyaka Parvan* of the *Mahabharata* the colophon of which states that it was painted in A.D. 1516 in the reign of Sikander Shah Lodi in the Lodi dominion at a place about fifty seven miles from Agra. It is a key manuscript for Lodi painting and a recent attempt in *Chhavi* II to suggest its provenance in Malwa and thus attribute its sytle to Malwa instead of Uttar Pradesh is fraught with so many speculations and difficulties that it must be discarded as untenable. Not only does the *Aranyaka Parvan* afford us a clue for ascertaining the dates of the illustrated Persian texts, referred to above, and the *Chandayan* manuscripts, but it is the key to a controversy which has engaged scholars for many years regarding the provenance and dating of the so called *Chaurapanchasika* style of paintings of which one from a *Bhagavata Purana*, almost certainly painted at Palam near Delhi, and one from the *Mrigavat* painted in all likelihood in the Jaunpur area, are to be seen in the present exhibition. Though differences still exist with regard to fixing the dates and provenance of the Lodi style *Chaurapanchasika*

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group the available evidence both documentary and of costume, namely the presence of a *jama* with four or six slits known as the *chakdar jama*, hitherto never noted prior to the early Akbar period, goes to suggest that this Lodi style continued into the early Akbar period in the area of the former Lodi kingdom from Delhi to Jaunpur. Thus the date for this group may be fixed between A.D. 1560 to 1575. The viewpoint of some writers that the group is pre-Akbari and belongs to Mewar or Malwa still lacks a sound evidentiary basis but that does not necessarily rule out the possibility that evidence may be forthcoming in future to support the pre-Mughal theory, though a provenance for it other than within the old Lodi Kingdom is unlikely. A pecularity of these illustrated manuscripts of the *Chaurapanchasika* group is that even Hindus are seen wearing the *kulahdar* turban of Afghan origin which was a headgear very common in the Lodi kingdom right from Delhi to Jaunpur. In fact Lodi manuscript painting both of Persian texts as well as of Indian texts appears to belong to this northern belt. The Berlin *Hamza Nama* and the *Khamsa* of Amir Khusrau were probably painted in the Delhi area while the vanished *Sikander Nama* and the *Laur Chanda* manuscripts almost certainly belong to the Jaunpur area. Jaunpur was a cultural centre and we know that at a place called Parsa near Jaunpur a version of the *Shah Nama* was illustrated during Sikander's reign in A.D.1501 in a provincial Persian idiom, obviously by a Persian artist though local colour in the form of Indian brids is discernable. It evidences the fact that one or more Persian artists had come to the Jaunpur area in the reign of Sikander Lodi. This is a circumstance of importance in considering the growth of the Lodi style. This manuscript is now in the Public Library, New York.

Another important but hardly known illustrated Persian manuscript belonging to the National Museum, New Delhi, which can be ascribed to the Lodi period is to be seen in the present exhibition. It is the book of animal fables known as *Kalilah wa Dimna*. It was brought to our notice by Dr. Narendra Nath, Keeper of Manuscripts. Though the human personages who appear in the illustrations are in a rather pedestrian Herati idiom, the somewhat inferior quality of the illustrations in general, though not without charm, the landscape, the depiction of Indian trees, Indian birds and roughly drawn animals, all go to suggest that it is probably the work hand of an Indian artist trying to copy certain Herati miniatures at least as far as the human figures are concerned. An elephant, however, is drawn in the Persian manner.

This new movement in Islamic painting of manuscript illustration by Persian as well as Indian artists of Persian texts which had manifested itself in India, apparantly for the first time, in the Lodi dominion during the cultural revival in Sikander's reign also manifested itself at certain provincial Sultanate centres.

Before we proceed to consider the manuscript illustrations of these provincial centres it is well to note that the production of illustrated manuscripts of both Persian and Indian texts in Sikander's reign was not under royal patronage. As an orthodox Muslim, Sikander did not like to patronize the art of figural painting though quite obviously he put no obstacles in the way of its production for bibliophiles and the Muslim and Hindu gentry. In fact the colophon of the *Aranyaka Parvan* boldly, and perhaps proudly, proclaims that it was painted at Kachuvava about fifty seven miles from Agra during the *victorious* reign of Sultan Sikander from his capital city of Yoginipura (Delhi). These illustrated manuscripts of Persian texts of the Lodi period are in the nature of a bourgeois art having been made for bibliophiles or Muslim gentry who desired illustrated versions of these texts. The same may be said of the Indian illustrated manuscripts such as the *Laur Chanda* and the *Aranyaka Parvan* the latter being expressly made for certain revenue officials known as Chaudharis.

But though Sikander did not himself patronize the art of manuscript illustration he certainly patronized the art of calligraphy and he had in his employ skilled calligraphers who were busy copying manuscripts. Some-times he even acquired manuscripts with fine calligraphy brought from places as far away as Bukhara. Sikander was also a great patron of Indian music. It is of interest to note that in his reign it is said that Hindus began systematically to study Persian . In the Sultanate period, particularly during Lodi rule, several nobles possessed sizeable libraries of their own. This fact would indicate that the Sultans

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themselves, specially rulers such as Muhammad bin Tughluq and Sikander Lodi, must have maintained extensive libraries. Nevertheless, it does not follow as a matter of course that such royal libraries necessarily contained illustrated manucripts. Even if the Lodi royal library did possess some illustrated manuscripts they could not have been of much aesthetic importance, otherwise the Emperor Babar with his discerning eye for painting, would surely have commented on them in his *Memoirs* after he had conquered the Lodi kingdom.

For the art of manuscript illustration in India the Lodi period is of high importance for as we have seen it is during Lodi rule in the last quarter of the fifteenth century that a bourgeois art of book illustration of Persian texts came into being side by side with illustrated Indian literary texts. This activity was part of the cultural renaissance that took place in the Lodi period and was not confined to Delhi. It is also to be observed at Jaunpur which had been a centre of cultural pursuits even during the rule of the Sharqi Sultanate dynasty. Hussain Shah Sharqi was a well known patron of literature and artistic activities and Jaunpur during his reign was called the Shiraz of the East.

The bourgeois school of Lodi painting, as already observed, did not die out with the defeat of the Lodis at the hands of the Emperor Babar in A.D. 1526. The Lodi style continued to influence manuscript illustration even after A.D. 1526 and right into the early years of Akbar's reign. In A.D. 1540 the *Mahapurana*, a religous text of the Digambara Jains, was extensively illustrated at Palam at which place it seems a *Bhagavata Purana* was also painted during the period A.D. 1560-70 in the so called *Chaurapanchasika* style which was an inheritance of Lodi painting as has now been established by the discovery of the *Aranyaka Parvan* of A.D. 1516 referred to above. The *Chaurapanchasika* itself, now in the N.C. Mehta collection, Ahmedabad Museum, the *Gita Govinda* of the Prince of Wales Museum, the Vijayendra Suri *Ragamala* now in the collection of Jagdish Goenka, the Palam *Bhagavata* a folio of which is in the exhibition, the Lahore and Chandigarh Museum's *Laur Chanda* and the *Laur Chanda* manuscripts of the Prince of Wales Museum and of the Rylands Library, Manchester, are all the outcome of the Lodi tradition of bourgeois manuscript illustration but painted in the early years of Akbar's reign for till then the Mughal School of painting had not come into being. None of the manuscripts of the *Chaurapanchasika* group are royal manuscripts but were made for merchants, bibliophiles, officials such as Chaudharis and others interested in possessing illustrated versions of their favourite texts whether Persian or Indian. Amongst all these manuscripts the *Laur Chanda* of the Prince of Wales Museum, two folios of which are in the exhibition, is perhaps the most intriguing because of the marked influence of Persian and Turkish painting though it certainly seems to be the work of an Indian painter who must have learnt his art from a Persian artist. There cannot be much doubt that it was painted in the Jaunpur area where artistic activities were markedly prevalent from the late fiteenth century to the early Akbar period for the *Chandayana* is essentially a folk tale of Eastern Uttar Pradesh and Bihar and the author of its versified version, namely Maulana Daud, was a native of Dalamau not far from Jaunpur. Its constant arabesques, Chinese ribbon-clouds and composition in compartments indicate that its Indian painter had come under the influence of Persian cum Turkish miniature painting.

Just as there arose a significant phase of manuscript painting during Lodi rule throughout the Lodi dominion from Delhi to Jaunpur so also we find that in the Sultanate of Malwa during the period *circa* A.D. 1490 to 1510 there was patronage of manuscript illustration. This however stemmed from the court itself, and not from a bourgeois source. A Persians painter, Haji Mahmood, illustrated the *Bustan* of Sadi at Mandu and presented it to Sultan Nasir-ud-din Shah in A.D. 1502. It is in a competent Herati idiom with no Indian influence. It is to be seen in the present exhibition. About A.D. 1495 a lexicon called *Miftah ul Fuzzula*, now in the British Library, was written and illustrated at Mandu in the style of the Turkman school of Persia, again no doubt by a Persian artist, while a third manuscript called the *Nimat Nama*, a book of cookery and other recipes, now in the India Office Library, was also illustrated at Mandu in about A.D. 1500 again by a Persian artist but probably working with an Indian assistant as there are certain Indian influences to be seen in it though the Turkman style is dominant. All these three manuscripts belong to the Sultanate

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period at the Mandu court and indicate the presence of Persian artists there just as we had noted the presence of a Persian artist at Parsa near Jaunpur, in A.D. 1501 who had painted a version of the *Shah Nama* already referred to. In Bengal in the regin of Sultan Nusrat Shah a *Sikander Nama* was illustrated in A.D. 1531-1532, again by a Persian artist. It evidences a mixed Persian-Turkish style with possibly some minor Indian influences though they are not very evident. It is now in the British Museum. There are references to Persian and Turkish artists working in the Deccani Sultanate of Bijapur during the first half of the 16th century and a *Khusrau-Shirin* was painted by a Persian artist of the Bukhara School in A.D. 1568 at the court of Sultan Ibrahim Shah of Golconda. It is in the present exhibition and reveals no Indian influence. Even so, such manuscripts, set trends on occasion.

All these illustrated manuscripts go to establish that itinerant Persian painters did work at various Sultanate courts in the 16th century. Their work, however, was essentially in provincial Persian idioms and save for some Indian influences, as for instance in the *Nimat Nama* painted at Mandu, no distinctive Indo-Islamic style of painting was evolved at these provincial Sultanate courts. In the Lodi dominion, however, though the production was cruder, nevertheless an Indo-Islamic style did come into being with the Berlin *Hamza Nama*, the Banaras *Shah Nama*, the *Khamsa* of Amir Khusrau, the vanished *Sikander Nama* and some other manuscripts. However, in the Deccan, somewhat later than the *Khushrau-Shirin* of A.D. 1568 we find an interesting *Sindabad Nama*, now in the India Office Library, London, in a mixed Persian and Deccani style. In addition, two illustrated manusacripts in a Deccani Sultanate idiom with influences from the Hindu Vijayanagar kingdom were painted in Deccani Sultanate states namely the *Naujum ul Ulum* of the Chester Beatty Collection, Dublin, in A.D. 1570 at Bijapur and the *Tarik i Hussain Shahi* at Ahmedanagar in A.D. 1565 a date about which we can now be fairly certain on an interpretation of a line in the unfinished text though formerly we had regarded it as a little later.

Thus in the second half of the 15th century and in the 16th century we have several illustrated manuscripts from Sultanate courts, though of varying quality. Some are in Persian provincial idioms showing little or no Indian influence while in others the Indian influence is more marked. Even in Jain painting in Gujarat of *circa* A.D. 1475 to A.D. 1501 we find the influence of Persian painting of the Timurid period, though confined to border decoration, in two manuscripts namely the famous *Kalpasutra-Kalaka-charya Katha* manuscript of the Devasano Pado Bhandar, Ahmedabad, of *circa* A.D. 1475 painted at Gandhar Bandar near Broach, a folio of which is in the exhibition, and the same text with similar type of border decoration, dated A.D. 1501, was also illustrated at Patan in Gujarat. But though the Persian influence is evident in these border vignettes, painted in a mixed Indo-Islamic style, it seems that to some extent the contemporary costumes worn in Sultanate Gujarat by the nobility and soldiery have been introduced.

Thus the Sultanate period of Indian history from the second half of the 15th century manifests the art of painting in varying forms. Though the output does not seem to have been appreciable, it was certainly significant even though its influence on the next and greatest phase of Islamic painting in India, namely the Mughal School, may have been only indirect and somewhat limited in extent.

In A.D. 1526 Babar defeated the last of the Lodi Sultans, Ibrahim Shah Lodi, on the field of Panipat. Henceforth the Mughal emperors sat on the thrones of Delhi and Agra till the nineteenth century, even though the sovereignity of the later Mughal rulers was only nominal. Babar himself was an aesthete with an intimate knowledge of the work of the greatest Persian painters. He looked askance at the work of the artisans of India, including probably the work of the local Lodi School painters which he may have had occasion to see but which he surely would have regarded as uncouth. Babar himself never had an atelier of artists, either brought from abroad or trained in India by Persian masters. A passage in the *Tuzuk-i-Jahangiri*, the memoirs of the Mughal Emperor Jahangir, wherein it is stated that Babar never had animals painted, has been misconstrued to imply that Babar had painters at his court. But in the context it only means that such was Jahangir's curiousity in rare animals and birds, in comparison to that evinced by his ancestor

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Babar, that he (Jahangir) even ordered such creatures to be painted by the artists at his court. Even Humayun who succeeded Babar in A.D. 1530 and ruled till A.D. 1540, after which he was finally forced into exile and took refuge at the glittering court of Shah Tahmasp of Persia, had no artists at his court, He had however a library containing illustrated manuscripts by Persian artists and skilled calligraphers in his employ, who naturally could draw and paint but were not primarily painters. It was only in A.D. 1544 after seeing the splendid atelier of Shah Tahmasp that Humayun desired to have artists in his employ. When he left Persia and finally established a kingdom at Kabul we know from the pages of the chronicler Bayazid that there he had a small atelier which in A.D. 1549 was joined by two Safavid artists. One was a highly esteemed artist from the court of Shah Tahmasp, when that Emperor lost his interest in his atelier, namely Mir Sayyid Ali, the son of Mir Mussavir at one time the head of Shah Tahmasp's atelier and the other a skilled calligrapher who was also well conversant with the art of painting named Khwaja Abd al Samad, who however had never been in Shah Tahmap's employ. All the work done in Humayun's atelier at Kabul was in the Safavid style of the court of Shah Tahmasp. When finally Humayun regained the throne of Delhi in A.D. 1555, Mir Sayyid Ali and Abd al Samad accompanied him there but no other Persian artists came with him to India or joined him later during the remaining few months of his rule at Delhi before his accidential death in A.D. 1555. Humayun had no time before his death to form an atelier of Indian artists on his return to Delhi. Incidentally it may be noted that there is some confusion about the part played by Mir Sayyid Ali and Abd al Samad with regard to their giving lessons in drawing and painting to Humayun himself and his young son Akbar. We know from a folio of the *Khandan-i-Timuriya* that both these artists gave lessons to Humayun at Kabul but there is no mention anywhere of either of them being the tutor of the young Akbar at Kabul for specifically teaching him the art of painting. However, there is a reference in the *Akbar Nama* which says that Humayun on his return from exile to the throne of Delhi instructed the young Akbar to take lessons in drawing from both Mir Sayyid Ali and Abd al Samad. The common prevailing belief amongst certain writers that only Abd al Samad was the tutor of the young Akbar in drawing and painting and that Mir Sayyid Ali never played that role is erroneous and has led to faulty conclusions. In fact Mir Sayyid Ali was the principal artist of Humayun because he had been an artist in the famed atelier of Shah Tahmasp and accordingly was the principal tutor of the young Akbar in the art of painting. Even when Akbar formed his famous atelier near about A.D. 1567 it was Mir Sayyid Ali who was put in charge of the atelier as its head till he finally left for Mecca in A. D. 1574. The two illustrations of the *Deval Rani* manuscript of the National Museum dated A.D. 1568, which is in the present exhibition, are doubtless his work. They are obviously by a very skilled Persian artist trained in the Safavid School of Shah Tahmasp's atelier and reveal themselves in several details as the work of the Mir. Hence they are of the highest importance. They are not in Abd al Samad's manner of painting of which several examples are known. There was no other Persian or Central Asian artist then at Akbar's court till Farrukh Beg the Qalmaq joined the atelier in A.D. 1585 and these two miniatures dated A.D. 1568 can in no event be attributed to any Indian artist at that period of time. The Emperor Akbar who came to the throne as a mere boy in the year A.D. 1556 was for many years busily engaged in consolidating and expanding his kingdom and it is unlikely that he had any time to pay attention to the creation of an atelier of artists for several years after his accession. Though Akbar was illiterate he appears to have been greatly interested in literature and many works were read out to him. In A.D. 1564 we are told that he listened to the court story-teller Darbar Khan reciting the tales of the *Hamza Nama* dealing with the alleged fantastic exploits of Hamza the Prophet's uncle. It would appear that on hearing them, no doubt for the first time, he was greatly attracted by these extravagant tales and desired them to be illustrated in a manner never conceived of before in very large size paintings. It would appear that it was this grandiose idea that really led to the formation of a large Akbari atelier of Indian artists who were trained by the two Persian masters, the Mir and Abd al Samad. Since there is considerable documentary evidence to establish firmly that the illustration of the *Hamza*

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Nama commenced in A.D. 1567 and continued till A.D. 1582 it would appear that the formation of the atelier took place after A.D. 1564 and a little before A.D. 1567 for we must allow for a period of training of about a year or two before the actual project commenced and the atelier started functioning. The Indian noviates gathered from many parts of India were certainly not unskilled artists but they were strangers to the paintings of the great Safavid School of Shah Tampasp. It must have taken a certain period of time to initiate them into and make them proficient in a new manner of painting which, as Abul Fazal has remarked, had never before been in their ken. But even while the great *Hamza Nama* project was proceeding over a period of fifteen years,several other manuscripts were also illustrated, the most notable being the *Deval Rani* of A.D. 1568, the *Anwar-i-Suhayli*, of A.D. 1570 of the School of Oriental and African Studies, London, the *Tilasm* of *circa* A.D. 1570 of the Raza Library, Rampur, the *Anwar-i-Suhayli* of *circa* A.D. 1575 of the Prince of Wales Museum, Bombay, a folio from which is in the exhibition, and the *Darab Nama* of the British Museum which we are inclined to date to *circa* A.D. 1580. From A.D. 1580 onwards a large number of manuscripts were illustrated including the *Razm Nama* (Mahabharata), the *Ramayana*, the *Nal Daman*, the *Shah Nama*, the *Tarikh-i-Khandan-i-Timuriya*, the *Diwan of Hafiz*, the *Babur Nama*, the the *Akbar Nama*, the *Kalila wa Dimna*, the *Aiyar-i Danish* and many others. While it is the great *Hamza Nama* that is the crucible from which the Mughal school of painting emerged, in the later manuscripts after A.D. 1580 we find that the style has crystalized into one of high technical achievement, refinement in colour tonalities and excellence of draughtsmanship. It is largely a narrative art and employs all the devices suitable for continuous narration in one and the same folio such as aerial perspective, the effect of recession merely by the placement of various scenes, varying the sizes of the *dramatis personae* and so forth. Though it is generally opined that Mughal painting reached the apex of its achievement in the work of the Emperor Jahangir's artists, we believe that in several ways the production of the Akbar period is more alive than the masterpieces of Jahangir's time splendid as they be. Akbar also had a large number of portraits painted of his grandees and others, as mentioned by Abul Fazal, but very few examples of such portraits survive. One of these is surely that of the great singer Tansen to be seen in the exhibition. Many of these were it seems of small dimensions like another surviving portrait from this group namely that of Raja Birbal in the Bharat Kala Bhavan, Banaras. Though the Indian artists of Akbar's atelier were trained by the two Persian Safavid masters, Mir Sayyid Ali and Abd al Samad nevertheless their work was no pale imitation of Safavid models. Their own native colour sense, their sure draughtsmanship, native compositions and personal knowledge and observation of Indian flora and fauna transformed the Persian manner of painting, though basically retained, into an Indo-Islamic art which had its own distinctive individuality and splendour. A *Hamza Nama* folio is in the exhibition.

In the reign of Jahangir the great vogue for manuscript illustration of both Indian and Persian literary compositions which characterized the Akbar period diminished to be replaced by great court scenes, splendid portraits, paintings depicting the achievements of the Emperor as well as his vainglorious ideas and highly efficient studies of animal and birds which are amongst the finest achievements of Mughal painting. In Akbar's atelier as many as a hundred artists had been employed at least in the later part of his reign but in Jahangir's atelier only a limited number of chosen painters were retained for he had little interest in the production of extensively illustrated manuscripts which was a feature of the Akbar period. Jahangir was nowhere so likeable a person as his great father, and though it was Akbar's broad vision and catholic outlook that had brought the Mughal School into being, yet it was Jahangir who projected himself as a great connoisseur of painting without equal. Some of his boastful pronouncements on his connoisseurship are indeed highly exaggerated claims. Again, contrary to opinions generally expressed, we feel that the painting of Jahangir's reign despite its magnificence lacks the virility of the work of the Akbar period. In the reign of Shah Jahan while Mughal painting retained its excellence of technique and presentation it tended to be static. One aspect of the Shah Jahan school however merits special attention and that is the painting of groups of

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holy men and dervishes which are executed with marked feeling in contrast to the grandiose manner of the portraits of nobles and court scenes. In the reign of the puritanical Aurangzeb there was a set back to the art of painting and many artists sought employment with nobles or migrated to provincial centres. Yet, contrary to the general belief, it has to be recognised that some fine portraits and hunting scenes were painted in the Aurangzeb atelier. A reaction to Aurangzeb's attitude towards painting took place in the reigns of Farruksiyyar (A. D. 1713-1719) and Muhammad Shah (A. D. 1719-1748) which resulted in a large number of paintings of beautiful women, courtesans, love scenes and court amusements in addition to more serious subjects. But the work of this period often had painterly qualities and it is of late being recognised that the Mughal School of the first half of the 18th century has been unjustifiably neglected.

It is now necessary to evaluate this remarkable phase of Islamic painting which lasted from the reign of Akbar to about the mid eighteenth century. A question that immediately arises for consideration is whether the Mughal School can be regarded as a phase of Indo-Islamic art in India. This question has been posed by many students of the subject and answered in various ways. To us it presents no difficulty. It was a synthesis of a Persian Islamic style and Indian artistic traditions in which the artists were mostly Indian. But there can be no denying the conclusion that but for the influence of Safavid painting through the two Persian masters of Akbar's atelier, Mir Sayyid Ali and Abd'al Samad, the Mughal style in the form in which it is known to us could not have come into being. It is equally true that but for Akbar's vision it would have been only an imitation of Safavid painting. The predominance of Indian artists in the Imperial atelier contributed to the formation of a mixed style with an individuality of its own in which the Persian element, quite emphatic in early Mughal painting, progressively declined with the passage of time. In the reign of the Emperor Shah Alam (A. D. 1759-1806) Mughal painting continued in a somewhat deteriorated form with numerous copies or adaptations of earlier paintings which were not intended to deceive but were made for the purpose of restoring dispersed albums. However, till fairly recently such paintings used to be assigned to the reigns of Jahangir or Shah Jahan. But those possessing the necessary knowledge can experience no difficulty in recognizing them as later versions. This later Mughal style had two main centres of production, namely Delhi and Awadh. A manuscript in the exhibition illustrates this form of work in Awadh while another dated A.D. 1837 is the swan song of Mughal painting. Nevertheless, both possess a certain historical importance of their own . They complete the story of the decline of what was one of the finest achievements of the Indian Islamic heritage. It is evident, as we have already noted, that under the Lodis the local prevailing Gujarati style of manuscript painting began to undergo a change particularly in northern India. But with the foundation of the Imperial Mughal school under Akbar and its gradual extensions, in the form of sub Imperial and Popular Mughal art, far reaching changes took place in Rajasthan, Malwa, Bundelkhand, the Pahari Hill States and even the Deccan.

To put the matter briefly all Rajasthani, Pahari and later Deccani Schools of painting right from the early sixteenth to the nineteenth century, though undoubtedly possessing their own individuality, could never have assumed the form in which they are known to us today but for the influence of Mughal painting. Despite the fact that it has of late become fashionable to make pronouncements to the contrary, unaccompanied by even the proverbial shred of evidence, the conclusion stated above remains unalterable. In the present exhibition a few examples of non-Mughal Schools are on display and they tell their own story in no uncertain manner for seeing eyes.

With Sultanate and Mughal rule prevailing for several centuries in all parts of India the fusion between Islamic concepts and indigeneous motifs naturally crystallized, but the Islamic contribution throughout, in form and design, remained clearly discernable. It was not however a mere imitation of the Islamic forms current outside India but possessed an individuality and character of its own. The objects in the exhibition be they manuscript illustrations, paintings, specimens of calligraphy, jades, crystal, metal ware, textiles, arms or carpets are a chosen to illustrate the Islamic heritage in the art of India.

Karl Khandalavala

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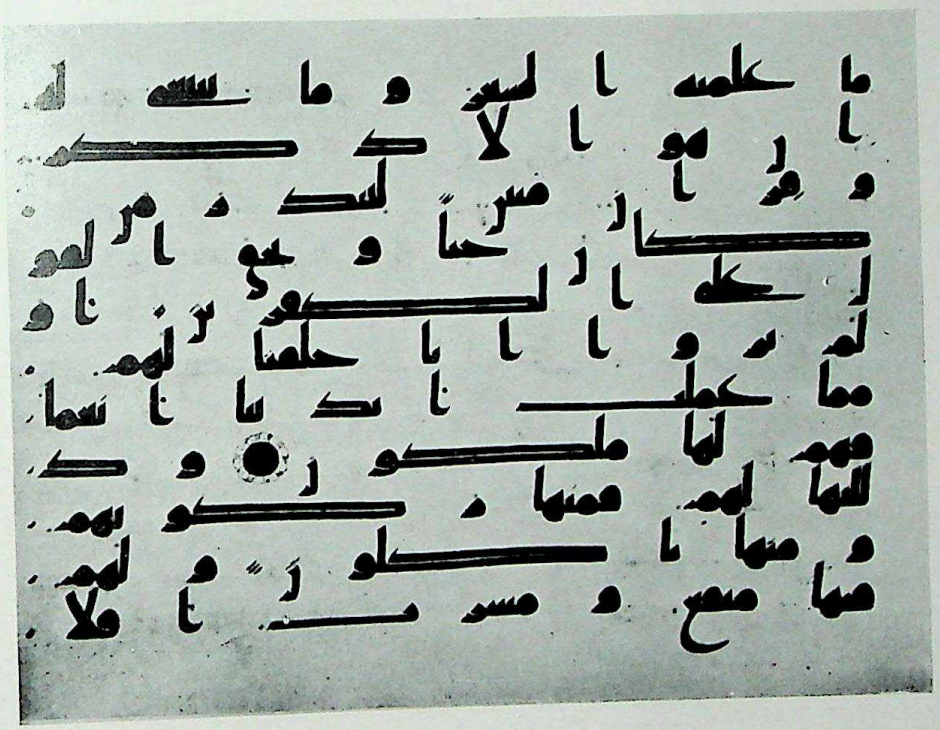
Handlist of Exhibition

Manuscripts



1.

1. *Holy Quran*

Quranic verses written in bold Kufic script on large size parchment sheets. Except the opening page written in gold, the text is in shining black.
Arabian; *circa* 9th cent. A.D.
Folios : 95 Size 42 × 31.5 cms.
Script : Kufic, Language : Arabic
National Museum, New Delhi.
Acc. No. 59.187

2. *Holy Quran*

A specimen of Kufic calligraphy on parchment.
Circa : 9th Cent. A. D.
Folio : 1, Size : 22.5 × 14.2 cms.
Script : Kufic, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 329.

3. *Holy Quran*

Baghdad : *circa* 10th Cent. A. D.
Size : 12.4 × 9.5 cms.
Script : Naskh, Language : Arabic
Scribe : Abu Abdullah bin Ali bin Hasan
Raza Library , Rampur.
Acc. No. 6093.

4. *Al-Basair-fil-Wajuh-wan-Nazair*

A commentary on the Holy Quran.
A. H. 603=A.D. 1206
Folios : 222, Size : 29.5 × 20 cms.
Script : Naskh, Language : Persian.
Scribe : Hidaytullayh-bin-Muhmmad.
Salarjung Museum, Hyderabad.
Acc. No. 224.

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5. *Ijazul-Bayan*
by
Abdul Qasim

A rare commentary on the Holy Quran.
A. H. 658=A.D. 1259
Folios : 164, Size : 20×16 cms.
Script : Naskh, Language : Arabic
Scribe : Abdullah bin Muhammad.
Arabic & Persian Research Institute, Tonk.
Acc. No. 116.

6. *At-Talkhis*
by
Yusuf-ul-Kawashi

A unique commentary on the Holy Quran. It bears many memoranda and seals.
A. H. 677=A.D. 1278
Folios : 263, Size : 24×17 cms.
Script : Naskh, Language : Arabic
Scribe : Abdul Qadir bin Mahammud.
Arabic & Persian Research Institute, Tonk.
Acc. No. 157.

7. *Majaz-al-Quran*
by
'Izzuddin Abu Muhammad 'Abdul 'Aziz

A work on the rhetorical beauties of the text of the Holy Quran.
A. H. 687=A.D. 1288
Folio 138, Size 25.3×15.5
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 1373.

8. *Holy Quran*

A specimen of elegant writing; first two pages profusely illuminated.
circa : 14th Cent. A. D.
Folios : 216, Size : 33.6×26.2 cms.
Script : Raihan with Naskh
Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 04.

9. *Holy Quran*

Beginning of each part well decorated.
circa 15th Cent. A. D.
Folios : 242, Size : 43.4×28.5 cms.
Script : Bahar, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 223.

10. *Holy Quran*

circa 15th Cent. A. D.
Folios : 282, Size : 34.2×24.4 cms.
Script : Thulth with Naskh
Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 07.

11. *Holy Quran*

A highly illuminated copy probably of the Timurid Period. It bears two seals of Emperor Shah Jahan and Aurangzeb on the opening page.
Iranian; *circa* 15th Cent. A.D.
Folios : 367 Size 37.3×24.5 cms.
Script : Naskh, Language : Arabic
National Museum, New Delhi.
Acc. No. 54.29/1.

12. *Quranic Scroll*

Mughal: *circa* 16th Cent. A. D.
Size : 386×8.5 cms.
Script : Naksh, Gulzar and Nasta'liq.
Language : Arabic
National Museum, New Delhi.
Acc. No. 56.105/8.

13. *Holy Quran*

A well bound complete volume. First four pages including Sar-e-Lauh, beautifully gilded and decorated.
Mughal ; *circa* 17th Cent. A.D.
Folios : 338, Size : 27×16 cms.
Script : Naskh, Language : Arabic
National Museum, New Delhi.
Acc. No. 58.37/3.

14. *Punj Surah*

Richly illuminated and decorated surface divided into five panels on each page, containing three lines of text in Thulth and six in Naskh.
Mughal ; *circa* 17th Cent. A.D.
Folios : 17, Size : 24×16 cms.
Script : Thulth and Naskh.

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Language : Arabic.
National Museum, New Delhi.
Acc. No. 54.36/2.

15. *Holy Quran*

Well illuminated copy, presented to the emperor Shah Jahan by the calligrapher 'Abdal Baqi.
Mughal ; *circa* 17th Cent. A.D.
Folios : 300, Size : 28×16 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 13.

16. *Holy Quran*

First and last line of each page begins with the same alphabet.
circa 17th Cent. A.D.
Folios : 390, Size : 22×13.2 cms.
Naskh, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 95.

17. *Holy Quran*

A good specimen of minute writing.
circa 17th Cent. A.D.
Folios : 17 Size : 35.7×23.2 cms.
Script : Naskh, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 69.

18. *Holy Quran*

Every line on each page begins with the first letter of the Arabic alphabet, "alif".'
circa 17th Cent. A.D.
Folios : 63, Size : 25.6×13.5 cms.
Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 51.

19. *Holy Quran*

13th Section of the Holy Quran, written in bold letters, 3 lines to a page. Decorative flower designs in gold on many pages.
Mughal; *circa* 19th Cent. A.D.
Folios : 133, Size : 34×24.5 cms.
Script : Thulth, Language : Arabic
National Museum, New Delhi.
Acc. No. 59.119/2.

20. *Quranic Scroll*

Late Mughal; *circa* 19th Cent. A.D.
Size : 345×10 cms.
Script : Naskh, Ghulzar and Tughra
Language : Arabic
National Museum, New Delhi.
Acc. No. 55.25.

21. *Quranic Text on cloth Jacket*

circa A.D. 19th Cent.
Size : 47×63 cms.
Script : Naskh, Language : Arabic
National Museum, New Delhi.
Acc. No. 56.94/2.

22. *Tafsir-ul- Quran*
by
Abu 'Abdullah Sufyan bin Sa'id

A unique copy of the commentary on the Holy Quran.
circa 9th Cent. A.D.
Size : 26×17.8 cms.
Script : Naskh, Language : Arabic
Raza Library, Rampur.
Acc. No. 931D.

23. *Kitab-ul-Hujjah fil-Qira 'at As-Sab'ah*
by
Abu 'Ali-al-Hasan bin Ahmad

A rare work on the Quranic text.
circa 12th Cent. A.D.
Folios : 281 Size : 21.5×17 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 1211.

24. *Al-Tizkar-fi-Afzal-al-Azkar*
by
Abu 'Abdullah Muhammad bin Ahmad

A treatise on the importance of reading and understanding of the Holy Quran.
A. H. 740=A.D. 1339
Folios : 41, Size : 24.7×16.5 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 1375.

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25. *Taqrib-un-Nashr*
by
Muhammad al-Jazari

A rare work on the recitation of the Holy Quran. It bears a seal of Alamgir (Aurangzeb).
A. H. 833=A.D. 1429
Folios : 115, Size : 18×12 cms.
Script : Naskh, Language : Arabic
Scribe : Muhammad Nasir
Arabic & Persian Research Institute, Tonk.
Acc. No. 31.

26. *Ikhtiyaru-Itimad il-Masanid*

A rare work on the Masnadu Ali Hanifa transmitted through Khuwarazmi.
A.H. 890=A.D. 1485
Folios: 102, Size :21×14 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 494.

27. *Kaff-ur-Ra'a*
by
Shihab-ud-din bin al Hazar Haitaml

Author's copy. A polenic againt games and music covered under Islamic Jurisprudence.
A.H. 958=1551 A.D.
Folios : 25, Size : 17×12 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 756.

28. *Jawahar-ut-Tafsir*
by
Husian bin Ali-al-Kashifi

A commentary on the Holy Quarn.
A.H. 976=1568 A.D.
Folios : 561, Size : 31×21 cms.
Script : Naskh,
Language : Arabic & Persian.
Arabic & Persain Research Institute, Tonk.
Acc. No. 177.

29. *Kitabu-fi-Marsumil Khatt*
by
Abu Bakr Muhammad bin Al-Qasim.

A treatise on the arthography of the Holy Quran.
A.H. 9th Cent.=16th Cent. A.D.
Size : 26.8×18 cms.
Script: Naskh, Language : Arabic
Raza Library, Rampur. Acc. No. 4510 M.

30. *Al-Muhtasib-fi-Sharh-ash-Shawaz*
by
Abul-Fath'Usman bin Jinni

A rare copy dealing with disputed readings of the Holy Quran.
A.H. 1068=1657 A.D.
Folios: 208, Size : 21.5×15.2 cms.
Script : Naskh
Language : Arabic
Scribe : Taj-ud-din Muhammad-al-Hanfi.
Khuda Bokhsh Library, Patna.
Acc. No. 1213.

31. *Lata'if-al-Asharat*
by
Abul Qasim'Abdul Karim

A mystical commentary on the Holy Quran.
circa 17th Cent. A.D.
Folios : 268 Size : 33×16.5 cms.
Script : Naskh, Language : Arabic
Acc. No. 1452.

32. *Risalatul Hadith*

A collection of traditions.
A.H. 691=A.D. 1292
Folios : 41, Size 22.5×13.5 cms.
Script : Naskh, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No 1811.

33. *Sahih-ul-Bukhari*
by
Abu 'Abdullah Ismail-al-Bukhari

A collection of traditions.
A.H. 916=A.D. 1509
Folios: 273, Size : 30×18 cms.
Script : Nasta'liq, Language : Arabic
Scribe : Abu Sa'id

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Arabic & Persian Research Institute, Tonk.
Acc. No. 390.

34. *Sharhu Musnad-al-Imam-al A'zam*
by
Ali bin Sultan al-Qari

A collection of traditions narrated by Abu Hanifa, the first great Muhammadan lawyer.
Late 16th Cent. A.D.
Folios : 52, Size : 29×19 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 372.

35. *Al-Jami'as Sahih (Vol. II)*
by
Imam-al-Hafiz

A collection of traditions.
A.H. 1159=A.D. 1746
Folios : 404, Size : 30.5×24.2 cms.
Script : Nasta'liq Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 1321.

36. *Al-Arba'in*

A collection of traditions.
A.H. 1170=A.D. 1756
Folios : 20, Size : 21×15.2 cms.
Script : Nasta'liq, Language : Arabic
Scribe : Gulam Ali Azad-al-Husaini
Khuda Bakhsh Library, Patna.
Acc. No. HL 382.

37. *Nuzhat-ul-Qulub-fi-Gharibul Quran*
by
Abu Bakr Muhammad bin 'Umar

A glossary of rare words in the Holy Quran.
circa 12th Cent. A.D.
Folios : 128, Size : 19×14 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 1483.

38. *Kitabul Ghariban*
by
Abu 'Ubaid Ahmad Al-Harvi

A rare and unique lexicon of less familiar words occurring in the Holy Quran and Hadith.
Egyptian; A.H. 542=A.D. 1147
Folios : 177, Size : 24×16 cms.
Script : Khurasani Naskh
Language : Arabic
Scribe: 'Abdur Rahman al Habab as-Sa'di.
Arabic & Persian Research Institute, Tonk.
Acc. No. 1744.

39. *Quwa'id-ul-Mutarah*
by
Jalalud-din Husain

A work on Arabic Syntax.
A.H. 711=A.D. 1311
Folios : 139, Size : 25×16 cms.
Script : Thulth, Language : Arabic
Scribe : Abu Talib bin Ibrahim
Arabic & Persian Research Institute, Tonk.
Acc. No. 287.

40. *Sharh-ul-Alfiyah*
by
Abu 'Abdullah Shamsuddin

A work on Arabic syntax.
A.H. 780=A.D. 1378
Folios : 246, Size : 29×20.5 cms.
Script : Kufic and Thulth.
Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 1691.

41. *Dasturul Quzat*
by
Sadruddin-at-Tabrizi

A rare treatise on Islamic Jurisprudence.
circa 17th Cent. A.D.
Folios : 39, Size : 26×12 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 647.

42. *Tuhfatul Falsafa*
by
Imam Ghazali

A work on philosophy.
A.H. 507=A.D. 1113
Folios : 127, Size : 9.6×4.10 cms.
Script : Naskh, Language : Arabic

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Salarjung Museum, Hyderabad.
Acc. No. 216.

43. *Mathnawi Maulana Rum*

A favourite text of the Sufis consisting of vast collection of moral precepts and religious reflections with comments on the text from the Holy Quran. The manuscript is Persian though regarded by some scholars as painted in Sultanate India.
Persian; A.H. 837=A.D. 1434
Folios : 443, Illustrations : 7
Size : 21×12 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 48.6/15.

44. *Naqd-un-Nusus*
by
Nuruddin Jami

A work on sufism.
Iranian; *circa* 15th Cent. A.D.
Folios : 58, Size : 25×16 cms.
Script : Naskh, Language : Persian
Scribe : Darvesh Muhammad Khwafi
Arabic & Persian Research Institute, Tonk.
Acc. No. 1492.

45. *Kimiya-e-Sa'adat*
by
Zayn-ud-din Abu Hamid

A popular ethico mystical work.
circa 16th Cent. A.D.
Folios : 272, Size : 28×17.8 cms.
Script : Nasta'liq Language : Persian
Khuda Bakhsh Library, Patna.
Acc. No. 1346.

46. *Sharah-e-Awarif-ul-Maarif*

A rare work on mysticism.
A.H. 1110=A.D. 1699
Folios : 392, Size : 27.2×17 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 639.

47. *Tarjamatul Kitab*
by
Shaikh Mahibullah Illahadadi

A work on Sufism.
circa 17th Cent. A.D.
Folios : 121, Size : 21×14 cms.
Script : Nasta'liq, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 1182.

48. *Shah Nama*
by
Firdausi

Shah Nama, the book of kings, is the National Epic of Iran. The manuscript is Persian, though regarded by some scholars as painted in India in the Sultanate period. But no Indian influence is seen.
Persian; A.H. 831 = A.D. 1428
Folios : 485, Illustrations : 92
Size : 31×21 cms.
Script : Nasta'liq Language : Persian
National Museum, New Delhi.
Acc. No. 54.60.

49. *Shah Nama*
by
Firdausi

Iranian ; A.H. 840 A.D.=1436
Folios : Illustrations : 54
Size : 24.4×166 cms.
Script : Nasta'liq Language : Persian
Raza Library, Rampur.
Acc. No. 493 M.

50. *Shah Nama*
by
Firdausi

The manuscript is dated 1057 A.H. (A.D. 1647) but the paintings are of a later date (18th Cent. A.D.)
Oudh, Late 18th Cent. A.D.
Folios : 470, Illustrations : 58
Size : 41×28 cms.
Script : Nasta'liq, Language : Persian
Scribe : Muhammad Ya'qub
National Museum, New Delhi.
Acc. No. 54.20.

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51. *Shah Nama* (Urdu Translation)

A.H. 1264=A.D. 1848
Size : 23×18.2 cms.
Script : Nasta'liq, Language : Urdu
Bharat Kala Bhavan, Varanasi.
Acc. No. 3/5870.

52. *Bustan-e-Sa'di*

A persian classic in verse. The manuscript was written for the royal Treasures of Nasir Shah Khalji of Malwa. It was put up for perusal in A.H. 908 (A.D. 1502)
Sultanate ; *circa* A.D. 1500
Folios : 229, Illustrations : 43
Size : 35×24.5 cms.
Script : Nasta'liq, Language : Persian
Scribe : Shahsawar-al-Katib
Artist : Haji Mahmud painted; at Mandu
National Museum, New Delhi.
Acc. No. 48.6/4.

53. *Khizr Khani Duval Rani*
by
Amir Khusrau

A well known Mathnawi narrating the love story of Khizr Khan, son of Sultan Alauddin Khalji and Deval Rani, daughter of the Raja of Gujrat.
Mughal; A.H. 976=A.D. 1508
Folios : 157, Illustrations : 2
Size : 32.2×21 cms.
Script : Nasta'liq, Language : Persian
Scribe : Sultan Bayazid
Artist : Attributed to Mir Sayyid Ali.
National Museum, New Delhi.
Acc. No. L 53.2/7.

54. *Shirin-wa-Khusrau*
by
Hatifi

A beautifully illustrated copy written for Ibrahim Qutb Shah of Golkonda.
Deccani; A.H. 976=A.D. 1568
Bukhara style with no Indian influence
Folios : 88, Illustrations : 7
Size : 22.5×14 cms.
Script : Nasta'liq, Language : Persian
Scribe : Yusuf
Khuda Bakhsh Library, Patna.
Acc. No. 499.

55. *Khusrau Shirin*
by
Nizami

A well known Persian romance relating the story of Khusrau Parvez II and his love for fair Shirin with the tragic fate of Farhad.
Deccani; A.H. 1135=A.D. 1723
Folios: 272, Illustrations : 17
Size : 20.2×10.8 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 48.6/2.

56 *Darab Nama*
by
Abu Tahir Tarsusi

It deals with the story of Darab Junior, and the adventures of Alexander.
Mughal, *circa* A.D. 1625
Folios : 376, Illustrations 50
Size : 32×21 cms.
Script : Nasta'liq Language : Persian
Prince of Wales Museum, Bombay.
Acc. No. 63.19

57. *Mathnawi Benazir*

A rare and popular romantic poem by Mir Hasan.
Oudh; A.H. 1252=A.D. 1837
Folios : 135, Illustrations : 20
Size : 125×19.5 cms.
Script : Nasta'liq Language : Urdu
Scribe : Muhammad Bakhsh
National Museum, New Delhi.
Acc. No. 60.695.

58. *Biyaz*

An anthology by the celebrated Persian calligrapher Mir Ali. On the first page the library seal of Hamida Banu Begum (wife of Emperor Humayun) suggests that the copy was presented to her or the emperor during their exile to Iran.
Persian ; *circa* A.D. 1550
Folios : 52, Illustrations : 6
Size : 16.2×10.2 cms.
Script : Nasta'liq. Language : Persian
National Museum, New Delhi.
Acc. No. 48.6/11.

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59. *Diwan-e-Hafiz*

A royal copy by Akbar's court calligrapher, illustrations by Farrukh Beg, Kanha, Sanwala, Farrukh Chela, Narsingh and others.
Mughal; *circa* A.D. 1595
Illustrations : 11
Size : 26×19.5 cms.
Script : Nasta'liq Language : Persian
Raza Library, Rampur.
Acc. No. 366 M.

60. *Kulliyat-e-Ahli Shirazi*

A collection of verses.
A.H. 1045=A.D. 1635
Folios : 383 Size : 17.8×9.6 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 2667.

61. *Diwan-e-Shoukat Bukhari*

A collection of verses.
circa 17th Cent. A.D.
Folios : 48, Size : 18.8×10 cms.
Script : Shikasta, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 2324.

62. *Diwan-e-Ghulam Ali Azad Biligrami*

Autograph copy.
circa 18th Cent. A.D.
Folios : 56, Size : 47×26.5 cms.
Script : Nasta'liq, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 3959.

63. *Diwan-e-Nazim*
by
Nawab Yusuf Ali Khan Nazim

Darbar work at Rampur.
1868 A.D.
Illustration : 1
Size : 29.5×18.2 cms.
Script : Nasta'liq, Language : Urdu
Raza Library, Rampur.
Acc. No. 392/107.

64. *Kalila-wa-Damna*
by
Nasrullah bin Muhammad

A didactic work based on Panchtantra fables. The manuscript was painted probably in the Lodi dominion in northern India and is probably the work of an Indian artist.
Sultanate ; A.H. 897=A.D. 1492
Folios : 180, Illustrations : 80
Size : 20.5×14 cms.
Script : Nasta'liq, Language : Persian
Scribe : Sultan Ali Shirazi
National Museum, New Delhi.
Acc. No. 71.187.

65. *Sad Pand-e-Luqman and Risala-e-Khwaja 'Abdullah Ansari*

An illuminated copy bearing possession notes by Jahangir, Shahjahan and Jahan Ara.
Iranian ; A.H. 945=A.D. 1538
Script : Nasta'liq, Language : Persian
Scribe : Mir Ali al Katib
Raza Library, Rampur.
Acc. No. 78 M.

66. *Gulistan-e-Sa'di*

A Persian classic in prose and verse written in A.D. 1258 This popular work blends philosophic wisdom with entertaining narratives.
Mughal; 40 Ilahi, Akbar (A.D. 1596)
Folios : 106, Size : 27.5×13 cms.
Script : Nasta'liq, Language : Persian
Scribe : Abdur Rahim al-Harvi
National Museum, New Delhi.
Acc. No. 48.6/1.

67. *Padmavat*
by
Malik Muhammad Jaisi

An authentic version of the work with Persian translation.
A.H. 1085=A.D. 1674
Size : 6×12 cms.
Script : Nasta'liq, Language : Persian
Raza Library, Rampur.
Acc. No. 1659 MK.

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68. *Taj-ul-Maathir*

Oldest known copy of the history of the Delhi Sultans from A.D. 1191 to, A.D., 1217 compiled by Ibn-e-Hasan Nizami.
AH. 752=A.D. 1351
Folios : 272, Size : 22.5×16 cms.
Script : Naskh, Language : Arabic
Scribe : Muhammad bin Ahmad.
Salarjung Museum, Hyderabad.
Acc. No. 3522.

69. *Kitabu-Tabaqatil Fuqahaish Shafiyyah*
by
Tajuddin Abu Nasr

Author's copy of biographical dictionary of Shafi scholars.
Circa 14th Cent. A.D.
Size : 26.5×18 cms.
Script : Naskh, Language : Arabic
Raza Library, Rampur
Acc. No. 4922 M.

70. *Jami-'ut Twarikh*
by
Rashid-ud-din Abul Fazl

A well known work on general history, illustrated in the Mongol style of painting.
Mongol ; 15th Cent. A.D.
Illustrations : 79
Size : 45.7×32.5 cms.
Script : Naskh, Language :
Raza Library, Rampur.
Acc. No. 86 M.K.

71. *Timur Nama*

The poetical history of Timur by Hatifi.
A.H. 922=A.D. 1516
Folios : 276 Size : 28×18.5 cms.
Script : Nasta'liq, Language : Persian
Scribe : Muhammad Husain
Bharat Kala Bhawan, Varanasi.
Acc. No. 3/5873.

72. *Tazkra-e-Khushnawisan-o-Musawaran-o-Muzahiban*
by
Qazi Ahmad Qummi

Author's copy. A collection of biographical notes on the calligraphers, artists and gilders.
A.H. 1004=A.D. 1596
Folios : 47. Size : 17.8×11.2 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 598.

73. *Babur Nama*

Persian translation of the Tuzuk-e-Baburi (Babur's memoirs) by Abdur Rahim Khan Khanan, done in 1589 A.D.
Mughal : 42 Ilahi of Akbar (A.D. 1598)
Folios : 378, Illustrations : 144
Size : 26×17 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 50.336.

Illustrated folios on display :—

1. Folio No. 58. Capture of the fort of Marghinan, Farghana.
Artist : Maskin
2. Folio No. 126 Stone platform construction at the spring of "Khwaja Seh Yaran", Kabul.
Artist : Prem
3. Folio No. 137 Food being served to Babur.
Artist : Daulat
4. Folio No. 144 Babur being received by Jahangir Mirza at Ghazni near Ab-e-istada, Kabul.
Artist : Khemkaran
5. Folio No. 209 Babur celebrating the birth of Humayun in Char-Bagh, Kabul.
6. Folio No. 226 Presentation of animals and coins to Babur by the Afghan chiefs, Kabul.
Artist : Daulat
7. Folio No. 246 Babur hunting rhinoceros.

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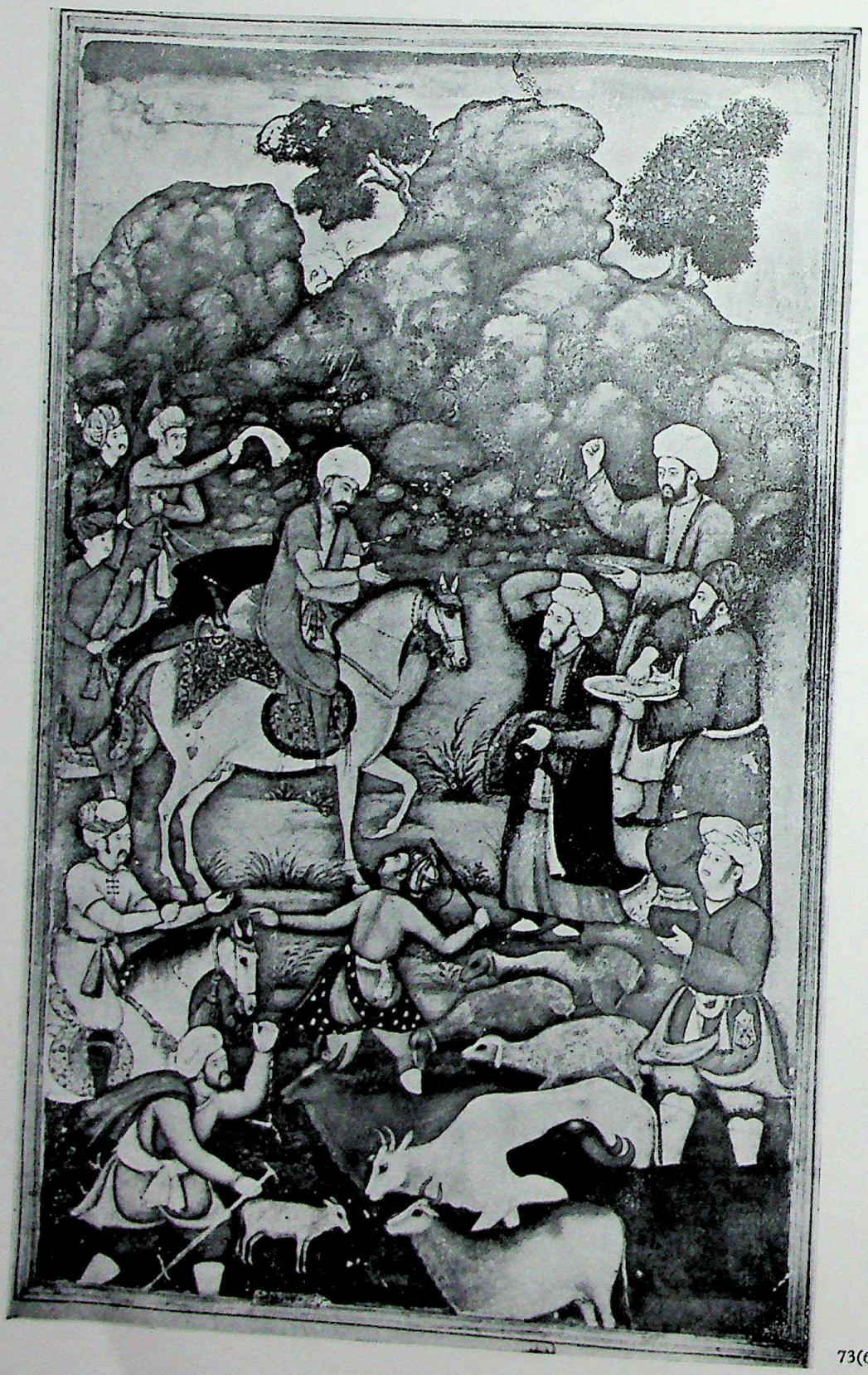

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8. Folio No. 269 Animal Study.
9. Folio No. 277 Bird study.
Artist : Bandi
10. Folio No. 323 A scene from the battle of Kanwaha.
11. Folio No. 350 Babur witnessing wrestling bouts and animal fights.
Artist: Banwari Khurd
12. Folio No. 362 Babur being greeted by his nobles after crossing the river.

74. *Nuzhatun Nufus Wal Abdan*
by
Nuruddin Ali bin Daud

A valuable work on Muslim History.
circa 16th Cent. A.D.
Size : 27.1×18 cms.
Script : Naskh, Language : Arabic
Raza Library, Rampur.
Acc. No. 6752M.

75. *Tarikh-e-Khandan-e-Timuria*

A richly illuminated and illustrated royal copy of the History of Timur and his successors down to Akbar's 22nd year. 132 Illustrations were done by Akbar's court painters Lal, Madhu, Basawan, Kesu, Daswanth, Tulsi, Shankar, Muhammad Kashmiri, Bhagwan, Manohar and others.
Mughal ; *circa* 1584
Folios : 338, Illustrations 132
Size : 39.8×25 cms.
Script : Nasta'liq, Language : Persian
Khuda Bakhsh Library, Patna.
Acc. No. 107.

76. *Hilyatun-Nabi*
by
Hazrat Ali

Biography of the Holy Prophet.
circa 16th Cent. A.D.
Folios : 15, Size : 48×34 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 1024.

77. *Tuzuk-e-Jahangiri*

Autobiography of the Emperor Jahangir, considered to have been written in his own hand.
Mughal : A.D. 1606-1622
Folios : 273, Size : 26.5×16.5 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 56.65

78. *Akhlaq-e-Muhammadi*
by
Bhaaullah Ja'fari

Author's copy of an Historical work.
A.H. 1102=A.D. 1690
Folios : 160 Size : 22×14 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. 1062.

79. *Khulasat-ut-Twarikh*

A general history of the world with reference to India and Iran.
circa 17th Cent. A.D.
Folios : 380, Size : 22×13 cms.
Script : Naskh, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. T/1476.

80. *Miftah-ul-Asrar*

A general history from Adam to Shahjahan.
17th Cent. A.D.
Folios : 299, Size : 27×16 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. 1526.

81. *Anis-ul-Haj*

A travelogue of the Haj pilgrimage dedicated to Zaibunnisa, daughter of Aurangzeb.
Mughal, A. H. 1087=A.D. 1676
Folios : 48, Illustrations 28
Size : 22×39.5 cms.
Script : Nasta'liq Language : Persian
Scribe : Safi-bin-Wali Artist : Ustad
Prince of Wales Museum, Bombay.
Acc. No. 58.22

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82. *Tarikh-e-Rajasthan*
by
Kaluram Kayastha

A history of the rulers of Jaipur, Marwar, Mewar and other states.
A.H. 1209=A.D. 1794
Folios : 231, Size : 27×17 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. T/1485.

83. *Shah Jahan Nama*
by
Abu Talib Kalim

The poetical history of Shahjahan.
18th Cent. A.D.
Folios : 160, Size : 23×14 cms.
Script : Nasta'liq, Language : Persian.
Arabic & Persian Research Institute, Tonk.
Acc. No. T/1503.

84. *Mir'at-e-Waridat*

History of the Timurid dynasty from Babur to Muhammad Shah.
circa 18th Cent. A.D.
Folios : 238, Size : 32×21 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. U/2920.

85. *Tarikh-e-Ranthambor*

A work on the history and culture of Ranthambor and account of Raja Hamir Deva.
A.H. 1231=A.D. 1815
Folios : 71, Size : 23×14 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. T/1464.

86. *Zib-ut-Twarikh*
by
Gokul Chand

A work on the history and culture of the later Mughals.
19th Cent. A.D.
Folios : 126, Size : 21×16 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. U/3902.

87. *Tuzuk-e-Asafiya*

History of the Nizam Dynasty.
Deccani, *circa* 19th Cent. A.D.
Folios : 191, Illustrations : 78
Size : 42.5×25.5 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 59.138.

88. *Alwan-e-Ni'mat*

A work on the preparation of various dishes and drinks.
circa 18th Cent. A.D.
Folios : 157, Size : 22×14 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.

89. *Tazkiratul Kuhhalin*
by
Ali bin Isa-al-Kuhhal

A treatise on ophthalmic practices.
A.H. 555=A.D. 1160
Folios : 87, Size : 21×14 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2091.

90. *Kitab-ul-Mushajjar*
by
Abu Zakariya Yuhanna

A treatise on medicines in tabular form.
circa 15th Cent. A.D.
Folios : 117, Size : 23.5×15.2 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2167.

91. *Al-Mansuri By*
by
Abu Bakr Muhammad bin Zakariya ur-Razi

A work on the system of medicines.
circa 16th Cent. A.D.
Folios : 147, Size : 215×14.5 cms.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2169.

92. *Al-Jami'*
by
Abu Muhammad 'Abdullah bin Ahmad

Dictionary of simple medicaments.
circa 16th Cent. A.D.
Folios 279, Size : 42.5×28 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2184.

93. *Ikhtiyarat-e-Qutb Shahi*
by
Mahammad Abdullah bin Ahmad

A work on medicines.
A.H. 1040=A.D. 1630
Folios : 452, Size : 26.8×16.7 cms.
Script : Nasta'liq, Language : Persain
Scribe : Muhammad Momin bin Arab Shirazi
Salarjung Museum, Hyderabad.
Acc. No. 1643.

94. *Ikhtyarat-e-Badi'*
by
Ali bin Husain-al-Ansari

A work on medicines.
A.H. 1066=A.D. 1655
Folios : 271, Size : 22×12 cms.
Script : Nasta'liq, Language : Persian
Scribe : 'Abduz-Za'i Bahadur
Arabic & Persian Research Institute, Tonk.
Acc. No. 2495.

95. *Al-Umdah-fi-Sana'atul-Jarahah*
by
Abul Faraj bin Ya'qub-al-Masihi

A work on Surgery.
circa 16th Cent. A.D.
Folios : 305, Size : 25.5×15.2 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2181.

96. *Kitabut-Tasrif*
by
Khalaf bin 'Abbas-az-Zahrawi

circa 18th Cent. A.D.
Folios : 494, Size : 27.2×19 cms.
Script . Maghribi, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 37.

97. *Mualijat-e-Afyal*

A treatise on the elephants, their diseases and treatment.
19th Cent. A.D.
Folios : 47, Size : 26.5×16 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 1939.

98. *Fil Nama*

A work on the knowledge of elephants, their diseases and treatment.
circa 18th Cent. A.D.
Folios : 53, Size : 24×16 cms.
Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. 2272.

99. *Faras Mama*

A work on the knowledge of horses. their diseases and treatment.
19th Cent. A.D.
Folios : 41, Size : 22×11.5 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 1919.

100. *Faras Nama*
by
Sayyid 'Abdullah

A work on the knowledge of horses, their diseases and treatment.
18th Cent. A.D.
Folios : 67, Size : 22×12 cms.
Script : Nasta'liq Language : Persian
Arabic & Persian Research Institute, Tonk.
Acc. No. 2269.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

101. *Khing Nawaz Nama*

A treatise on horses.
A.D. 1844
Folios : 85, Size : 22.7×15.5 cms.
Script : Nasta'liq, Language : Urdu
Salarjung Museum, Hyderabad.
Acc. No. 1075.

102. *Nihayat-al-Idrak-fi-Dirayat-al-Aflak*

A valuable work on Astronomy.
A.H. 689=A.D. 1290
Folios : 212, Size : 21.2.×16.5 cms.
Script : Naskh Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2060.

103. *Kitab--fi-Tahwili*
by
Abu Na'shar Jai'ar bin' Umar-al-Balkhi

An Astrological work, dealing with stars and their effects.
A.H. 720=1320 A.D.
Folios : 88, Size : 25×18 cms.
Script : Naskh, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 2169.

104. *Babu-Tashrih ul-Aflak*
by
Mulla 'Ismatullah bin 'Azam

A work on Astronomy.
A.H. 1086=1675 A.D.
Folios : 73, Size : 26×17 cms.
Script : Nasta'liq, Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 2207.

105 *Zij-e-Jadid-e-Sultani*

A work on Astronomy.
16th Cent. A.D.
Folios : 192, Size : 24.5×17 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 1499.

106 *Al-Istiyab-ul-Wujuhul - Mumkinah-i-Sanatil-ustarlab*
by
Alberuni

A treatise on making and use of Astrolabes.
17th Cent. A.D.
Folios : 117, Size : 22.5×17 cms.
Script : Naskh, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 2167.

107. *Sharah-ul-Mukhtasir*

A rare work on Mathematics.
circa 17th Cent. A.D.
Folios : 51, Size : 26.8×17.5 cms.
Script : Naskh, Language : Arabic
Salarjung Museum, Hyderabad.
Acc. No. 2161.

108. *Ajaibul Makhluqat*
by
Zakaria bin Muhhammad

A work on created beings.
Mughal, A.H. 979=A.D. 1571
Illustrations 254
Size : 33×25.5 cms.
Script : Naskh, Language : Arabic
Raza Library, Rampur.
Acc. No. 603 M.

109. *Hayat-ul-Haiwan*
by
Muhammad bin Musa bin'Isa

A work on Natural History.
circa 16th Cent. A.D.
Folios : 445, Size : 21.5×14 cms.
Script : Shikasta, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2215.

110. *Kitab-ul-Ahjar*
by
'Utarid bin Muhammad

A valuable work on minerals and precious stones.
circa 14th Cent. A.D.
Folios : 115. Size : 25.5×16.5 cms.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2169.

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Khuda Bakhsh Library, Patna.
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Salarjung Museum, Hyderabad.
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Arabic & Persian Research Institute, Tonk.
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95. *Al-Umdah-fi-Sana'atul-Jarahah*
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Khuda Bakhsh Library, Patna.
Acc. No. 2181.

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Khuda Bakhsh Library, Patna.
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Salarjung Museum, Hyderabad.
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Script : Nasta'liq, Language : Persian
Arabic & Persian Research Institute, Tonk.
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Salarjung Museum, Hyderabad.
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101. *Khing Nawaz Nama*

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Script : Nasta'liq, Language : Urdu
Salarjung Museum, Hyderabad.
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Script : Naskh Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2060.

103. *Kitab--fi-Tahwili*
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An Astrological work, dealing with stars and their effects.
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Folios : 88, Size : 25×18 cms.
Script : Naskh, Language : Arabic
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104. *Babu-Tashrih ul-Aflak*
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Arabic & Persian Research Institute, Tonk.
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105 *Zij-e-Jadid-e-Sultani*

A work on Astronomy.
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Folios : 192, Size : 24.5×17 cms.
Script : Nasta'liq, Language : Persian
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A treatise on making and use of Astrolabes.
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Script : Naskh, Language : Arabic
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Acc. No. 603 M.

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Muhammad bin Musa bin'Isa

A work on Natural History.
circa 16th Cent. A.D.
Folios : 445, Size : 21.5×14 cms.
Script : Shikasta, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2215.

110. *Kitab-ul-Ahjar*
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'Utarid bin Muhammad

A valuable work on minerals and precious stones.
circa 14th Cent. A.D.
Folios : 115, Size : 25.5×16.5 cms.

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Script : Naskh and Nasta'liq
Language : Arabic & Persian
Khuda Baksh Library, Patna.
Acc. No. 2217.

111. *Nauras*

A treatise on music.
A.H. 990=A.D. 1582
Folios : 32, Size : 28×20 cms.
Script : Thulth, Language : Urdu
Salarjung Museum, Hyderabad.
Acc. No. 653.

112. *Manzumat-fi-Ilm-al-Angham*
by
Ash-Shaikh Shamsuddin-as-Saidawi

A Metrical essay on the Science of music with Illustrations, tables and Charts.
16th Cent. A.D.
Folios : 42, Size : 21.5×15.2 cms.
Script : Naskh, Language : Arabic
Khuda Bakhsh Library, Patna.
Acc. No. 2608.

113. *Shatranj Nama*

A work on the game of chess.
12th Cent. A.D.
Folios : 47, Size : 30×24 cms.
Script: Kufic & Naskh
Language : Arabic
Arabic & Persian Research Institute, Tonk.
Acc. No. 3868.

114. *Qawaid-e-Shatranj*

A work on the game of chess.
A.H. 1321=A.D. 1894
Folios : 92, Size : 20.2×16.5
Script : Nasta'liq, Language : Urdu
Salarjung Museum, Hyderabad.
Acc. No. 472.

115. *Risala-e-Said-Akbar Shahi*

A treatise on hunting and falconry.
A.H. 1087=A.D.1676
Folios : 172, Size : 22.8×12.8 cms.
Script : Nasta'liq, Language : Persian
Salarjung Museum, Hyderabad.
Acc. No. 1913.

116. *Baz Nama*

A treatise on falconry.
A.H. 1233=A.D. 1817
Folios : 30, Size : 30×20 cms.
Script : Nasta'liq, Language : Persian
Scribe : Mangi Rai
Salarjung Museum, Hyderabad.
Acc. No. 1915.

117. *Muraqqa*

An Album of calligraphical specimens.
A.H. 997 to 1279=A.D. 1569-1862
Folios : 12, Size : 25.7×20.6 cms.
Scripts : Different, mainly Shikasta.
Salarjung Museum, Hyderabad.
Acc. No. 4215.

118. **Specimen of Calligraphy**

Arabian, 10th Cent. A.D.
Folio : 1 Size : 29.5×20 cms.
Script : Kufic, Language : Arabic
National Museum, New Delhi.
Acc. No. 55.45/5 (c)

119. **Specimen of Calligraphy**
by
Muhammad Husain Zarrin Qalm

Court Calligrapher of Akbar.
Mughal; 16th Cent. A.D.
Folio : 1, Size : 19.3×12.8 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 57.88/4.

120. **Specimen of Calligraphy**
by
Abdur Rahim 'Ambarin Qalm
Court calligrapher of Jahangir.

Mughal; A.H. 1035=A.D. 1625
Folio : 1 Size : 22.5×12.2 cms.
Script : Nasta'liq Language : Persian
National Museum, New Delhi.
Acc. No. 56.146/5.

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121. **Specimen of Calligraphy**
by
'Abdur Rashid
Court Calligrapher of Shahjahan.

Mughal; 17th Cent. A.D.
Folio : 1, Size : 31×19.8 cms.
Script : Nasta'liq, Language : Persian
National Museum, New Delhi.
Acc. No. 60.124.

122. **Specimen of Calligraphy**

Mughal: *circa* 19th Cent. A.D.
Folio : 1, Size : 32.8×23 cms.
Script: Nasta'liq in Gulzar style.
Language : Arabic
National Museum, New Delhi.
Acc. No. 57.18/30.

123. **Specimen of Calligraphy**

circa 18th Cent. A.D.
Folio : 1, Size : 30×21.5 cms.
Script : Tughra in Nasta'liq
Salarjung Museum, Hyderabad.
Acc. No. 116.

124. **Khazinatul-Jawahir**

Calligraphic chart of different scripts and styles.
A.H. 1284=A.D. 1867
Folios : 2, Size : 38.8×39 cms./
30.2×20.8 cms.
Script : Naskh, Nasta'liq, Shikasta etc.
Salarjung Museum, Hyderabad.
Acc. No. 4206.

125. **Specimen of Calligraphy**

A.H. 1322=A.D. 1904
Folio : 1, Size : 16.2×10.2 cms.
Script : Nasta'liq, Language : Persian
Scribe : Mir Dilawar 'Ali Danish
Salarjung Museum, Hyderabad.
Acc. No. 241.

126. **Specimen of Calligraphy**

A.H. 1358=A.D. 1939
Folio : 1, Size : 28.5×42 cms.
Script : Nasta'liq, Language : Persian
Scribe : Sayyid Thanaullah Zarrin Raqm
Salarjung Museum, Hyderabad.
Acc. No. 373.

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Miniature Painting

127. **Penance of Bahubali on obverse and hunting scenes etc. on reverse.**

Folio from the Devasano Pado Bhandara *Kalpasutra-Kalkacharya-katha,* a *Svetambara* Jaina religious text painted at Gandar Bandar, near Broach in Sultanate Gujarat, Western Indian style, *circa* A.D. 1475
In this manuscript there are several decorative margin panels showing the marked influence of Persian painting.
Size of folio : 11.2×25.5 cms.
National Museum, New Delhi.
Acc. No. 70.64

128. **Biraspat describing the beauty of Laurak to Chanda.**

From an illustrated manuscript of the *Chandayan,* a folk-tale of Bihar and eastern U.P. Lodi Sultanate Period
Probably Jaunpur, Uttar Pradesh, last quarter of the 15th cent. A.D.
Size : 12.3×13.9 cms.
Bharat Kala Bhavan, Varanasi.
Acc. No. 231

129. **A court scene.**

From an illustrated Persian manuscript of the *Shah Nama.* Lodi Sultanate Period, North India, last quarter of the 15th Cent. A.D.
Size : 9.6×13.5 cms.
Bharat Kala Bhawan, Varanasi.
Acc. No. 9940.

130. **Mrigavat with the prince.**

From an illustrated manuscript of the *Mrigavat* a romantic folk tale. Continuation of the Lodi Sultanate style, probably

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Jaunpur, Uttar Pradesh,
circa A.D. 1550-70
Size : 18.7×7.8 cms.
Bharat Kala Bhawan, Varanasi.
Acc. No. 7827.

131. **Laur listening to a Brahmin.**

From an illustrated manuscript of *Chandayan,* a folk-tale of Bihar and eastern U.P. Continuation of the Lodi Sultanate style.
Probably Jaunpur area,
circa A.D. 1550-1575.
Size of folio : 21×27 cms.,
illustration : 3.6×18.3 cms.
Prince of Wales Museum
of Western India. Bombay.
Acc. No. 57.1/61.

132. **The worship of Devi**

From an illustrated manuscript of *Chandayan,* same series as above.
Size of mount : 20.5×27 cms.,
illustration : 14.5×19.2 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 57.1/23.

133. **Nanda bidding farewell to Krishna and Balarama.**

Illustration to the *Bhagavata Purana,* most probably painted at Palam near Delhi. Continuation of the Lodi Sultanate style, *circa* A.D. 1560-75
Size of illustration : 13.3×22 cms.
National Museum, New Delhi.
Acc. No. 63.1597.

134. **Ragini Patahamsika.**

Illustration to the *Ragamala* (Musical Modes).
Deccan, Bijapur, *circa* A.D. 1590
Influence from Vijayanagara is evident in the painting.
Size : 22.5×17.5 cms.
National Museum, New Delhi.
Acc. No. BKN. 2063.

135. **A Yogini playing the Vina in landscape.**

Deccan, Bijapur, *circa* A.D. 1590-95
Size of page : 22.5×17 cms;
illustration : 15.3×9.8 cms.
Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad.
Acc. No. 76.404.

136. **Two philosophers.**

Deccan, Bijapur, *circa* A.D. 1660
Size of mount : 33×22.5 cms;
illustration : 20.6×14.6 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 15.319.

137. **Portrait of Burhan Nizam Shah II, Sultan of Ahmadnagar.**

Deccan, Ahmadnagar, *circa* A.D. 1591-95
Size : 17.7×12.8 cms.
Raza Library, Rampur.
Acc. No. 4/13.

138. **Portrait of Malik Amber, the Nizamshahi Abyssinian Minister and General of the Kingdom of Ahmadnagar.**

Deccan, Ahmadnagar, *circa* A.D. 1600
Size : 20.5×10 cms.
National Museum, New Delhi.
Acc. No. 50.14/8.

139. **Prince listening to music on a terrace.**

Deccan, Golconda, A.D. 1675-1700
Size : 17×26 cms.
National Museum, New Delhi.
Acc. No. 50.14/28.

140. **Ragini Vibhasa.**

Illustration to the *Ragamala* (Musical Modes).
Deccan, Golconda, late 17th Cent. A.D.
National Museum, New Delhi.
Acc. No. 63.1809.

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141. **Maulavi with his disciples.**

Deccan, Hyderabad, *circa* early 18th cent. A.D.
Size of mount : 29×40.6 cms.;
Illustration : 14×22.2 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 22.3427.

142. **Raga Megha Malhara.**

Illustration to the *Ragamala* (Musical Modes).
Deccan, Hyderabad, *circa* A.D. 1725
The present set is perhaps the earliest of several similar Deccani *Ragamalas* of the 18th century that exist.
Size of mount : 24×43.8 cms.;
Illustration : 13.7×24.2 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 22.3305.

143. **Ragini Bhairavi**

Illustration to the *Ragamala* (Musical Modes).
Deccan, Hyderabad, *circa* A.D. 1725
Belongs to the same series as above.
Size of mount : 23.9×43.8 cms;
Illustration : 14.5×20.4 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 22.3292.

144. **Shirin's visit to Koh-e-Bestoon.**

Folio from a Persian manuscript (*Shirin-Khusarau* ?)
Persian, late 16th Cent. A.D.
Persian painting of the Safavid period influenced the formation of the Mughal school. The horses shown in this miniature are similar to the type of horses seen in the Mughal paintings of the Akbar period.
Size of folio : 28.6×17.5 cms;
illustration : 16.5×10.6 cms.
National Museum, New Delhi.
Acc. No. 61.558.

145. **Prophet Mohammad revealing himself to a Shaikh in dream in a mosque.**

Folio from a Persian manuscript.
Persian, late 16th cent. A.D.
Size of folio : 28.2×17 cms;
Illustration : 16.2×11 cms.
National Museum, New Delhi.
Acc. No. 61.572.

146. **Portrait of a Persian lady.**

Persian, A.D. 1673-74
The *Hamza Nama* consisted of 1400 large size paintings on cloth and was the crucible from which the Mughal School was evolved being the earliest undertaking of the Imperial Akbari atelier which consisted of Indian artists working under the two Persian master-painters Mir Sayyid Ali and Abd al Samad.
Size : 22.2×11.1 cms.
Red Fort Museum, Delhi.
Acc. No. 40.608 (old), 411/80 (new).

147. **Scene of an assault on a fort.**

Illustration to the Hamzanama the, story of the Arabian hero Amir Hamza and his fantastic exploits.
Mughal, Akbar period, A.D. 1567-1582
Size : 66.4×58.5 cms.
Bharat Kala Bhavan, Varanasi.
Acc. No. 671.

148. **Gardener and the bear.**

From a Persian manuscript of the *Anwar-e-Suhaili.*
Mughal, Akbar period, *circa* 1575 A.D.
The illustration depicts the story of a solitary gardener who formed friendship with a bear. It is one of a earlest Akbari Mss
Prince of Wales Museum of Western India, Bombay.
Acc. No. 73.5/62.
Presented by Mrs. Alma Latifi, Bombay.

149. **Abaid begging pardon of his parents for his past misdeeds.**

Folio from a Persian manuscript of the *Tuti Nama* (Tales of a Parrot).

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Mughal, Akbar period, *circa* A.D. 1580
Size of folio : 29.6×21.8 cms.;
Illustration : 16×11.5 cms.
National Museum, New Delhi.
Acc. No. 52.25/2.

150. **An artist shows the portrait of a lady to a prince.**

Mughal, Akbar period, *circa* A.D. 1580
From the same manuscript as above.
Size of folio : 33×23.2 cms.;
Illustration : 22×13.2 cms.
National Museum, New Delhi.
Acc. No. 52.25/5.

151. **A prince with retinue hunting.**

Mughal, Akbar period, late 16th Cent. A.D.
Size : 30.5×17.5 cms.
National Museum, New Delhi.
Acc. No. BKN8.15.

152. **Alexander being offered a flower vase with prayers.**

Folio from a Persian manuscript of the *Sharaf Nama*.
Mughal, Akbar period, late 16th cent- A.D.
Size : 17.5×14 cms.
National Museum, New Delhi.
Acc. No. 57.92/37

153. **Portrait of Mian Tansen, the famous musician of the emperor Akbar.**

Mughal, Akbar period, late 16th century A.D.
Size : 11.5×6.3 cm.
National Museum, New Delhi.
Acc. No. 50.14/28.

154. **A *mullah* addressing a congregation in a mosque.**

Folio from a Persian manuscript of the *Twarikh-e-Alfi* (History of Thousand Years) commissioned by the emperor Akbar.
Mughal, Akbar period, *circa* A.D. 1594-95
Size : 42×21.5 cm.
National Museum, New Delhi.
Acc. No. 50.356.

155. **A scene of elopement.**

Mughal, Akbar period *circa* A.D. 1600
Size : 40.6×33 cm
Raza Library, Rampur.
Acc. No. 4/7

156. **Siva embracing Hayagriva.**

Folio from a Persian manuscript of the *Razm Nama* (Persian translation of the *Mahabharata*).
Mughal, Sub-Imperial style, A.D. 1598
It is known that Akbar ordered his nobles to have copies of the *Razm Nama* made after the preparation of the great Imperial copy which is now in the Maharaja Sawai Mansingh Museum, Jaipur.
Size : 28×15.5 cm.
National Museum, New Delhi.
Acc. No. 58.20/18.

157. **Rama determines to rescue the holymen troubled by Rakshasas and Sita offers fruit to him.**

Folio from a *Ramayana* manuscript.
Mughal Sub-Imperial style, *circa* 1600 A.D.
Apart from the Imperial style a popular version of the Mughal style also prevailed and Hindu subjects were frequently painted in this manner.
Size : 28×18 cms.
National Museum, New Delhi.
Acc. No. 50.114/5.

158. **Rakshasas report to Ravana the killing of Kumbhakarna by Rama.**

Mughal, Sub-Imperial style, *circa* A.D. 1600
Folio from the same manuscript as above.
Size : 29×19 cms.
National Museum, New Delhi.
Acc. No. 56.114/13.

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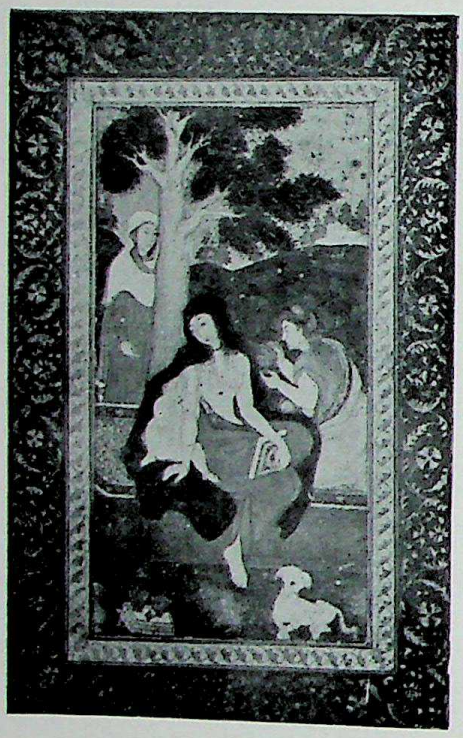

159. **Madonna and Child.**

Mughal, Jahangir period, early 17th cent A.D.
Paintings of Christian subjects were often made during the reigns of Akbar and Jahangir and European paintings and prints brought by Christian missionaries were often copied or adapted in part in various other paintings.
Size : 29×15.2 cms.
Salarjung Museum, Hyderabad.
Acc. No. H. S. P. 853

160. **Above : Study of a bird (jungle *maina*) by the artist Mansur, a famous bird and animal painter of Jahangir.**
Below : Portrait of a Jesuit priest.

Mughal, Jahangir period, early 17th Cent. A.D.
Size : 22.5×8.5 cms.
National Museum, New Delhi.
Acc. No. 50.14/27.

161. **A Himalayan goat standing on a hillock.**
Attributed to the artitst Inayat.

Mughal, Jahangir period,
circa A.D. 1607.
Paintings of animals, birds and flowers were greatly favoured by the emperor Jahangir.
Size : 30.6×20.9 cms.
Salarjung Museum, Hyderabad.
Acc. No. 151/xxix.

162. **Emperor Jahangir admiring a portrait of the Madonna.**

Mughal, Jahangir period, A.D. 1610-1615
The painting confirms Jahangir's keen interest in Christianity and also in collecting European paintings on this subject.
Size : 48×33 cm.
National Museum, New Delhi.
Acc. No. 58.58/31.

163. **Turkey cock.**
Attributed to Mansur.

Mughal, Jahangir period, *circa* A.D. 1612
Size : 38.8×26.3 cm.
Indian Museum, Calcutta.
Acc. No. R. 210.

164. **Majnun among wild animals.**

An illustration to the *Laila-Majnun.*
Artist : Mas'ud.
Mughal, Jahangir period, A.D. 1613
The work is executed in *neem kalam* (lightly coloured drawing).
Size : 22×13.5 cms.
National Museum, New Delhi.
Acc. No. 58.20/29.

165. **Alam Guman a favourite elephant of the emperor Jahangir.**

Mss formally belonged to Rana of Mewar was seen by prince Khurram
Mughal, Jahangir period, A.D. 1614
Size : 29×40.5 cms.
National Museum, New Delhi.
Acc. No. DFM (L. 49).

166. **(a) Lady with a gun puhaps Nurjahan whom Jahangir has praised as excellent marksman by the artist Abul Hasan.**

(b) Jahangir holding a sword, a laterwork by an unknown artist.

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Mughal, Jahangir period, A.D. 1617-1619
Size : 17×12.8 cm.
Raza Library, Rampur.
Acc. No. 118M (13/17).

167. *Ab-pashi* **at Jahangir's court.**

Artist : Govardhan.
Mughal, Jahangir period, *circa* A.D. 1615.
The painting is one of the illustrations of the royal copy of the *Tuzuk-e-Jahangiri* (Memoirs of Jahangir).
Jahangir refers to the festival of *Ab-pashi*, i.e. scattering of rose water on two occasions in his memoirs in 1614 and 1615. The present painting pertains to the second occasion since he is shown wearing a pearl earring. The emperor's ears were bored after the first *ab-pashi*.
Raza Library, Rampur.
Acc. No. 1/5.

168. **Distribution of food by Jahangir at Ajmer.**

Artist : Fatehchand.
Mughal, Jahangir period,
circa A.D. 1615-1616
The painting is one of the illustrations of royal copy of the *Tuzuk-i-Jahangiri* (Memoirs of Jahangir). Here Jahangir is seen wearing the pearl earring. The scene probably depicts the occasion when Jahangir presented a gold railing to the Dargah at Ajmer.
Size : 44.5×31.7 cms.
Raza Library, Rampur.
Acc. No. 1/4.

169. **Jahangir killing a lion from elephant back.**

The incident is described in Jahangir's Memoirs.
Mughal, Jahangir period, A.D. 1623
Size : 41.5×31.8 cms.
Indian Museum, Calcutta.
Acc. No. R. 188.

170. **Portrait of Rana Bhim Singh of Mewar.**

Mughal, Jahangir period, *circa* A.D. 1625
Bhim Singh is seen wearing the *chakdar jama* (*jama* with slits) popular during the Akbar period and it continued even thereafter in the reign of Jahangir. The Mughal emperors had numerous portraits made of nobles and courtiers which were preserved in albums.
Size : 18.5×10.3 cms.
National Museum, New Delhi.
Acc. No. 63.1444.

171. **Portrait of Nawab Ali Mardan Khan, the Governor of Kashmir.**

Artist : Honhar (a famous painter of the Shahjahan period).
Mughal, Shahjahan period, *circa* A.D. 1640. During the period of Shahjahan many portraits and other paintings were executed in *neem kalam* (drawings lightly coloured). Works in *siyah kalam* (ink sketches touched in gold and other colours) were also prevalent during this period.
Size : 21×13 cms.
National Museum, New Delhi.
Acc. No. 52.31.

172. **A meeting of Sufis.**

Mughal, Shahjahan period, *circa* A.D. 1640. During the Shahjahan period gatherings of *Sufis* and *darveshes* were popular subjects, with painters.
Size : 11.5×8.5 cm.
National Museum, New Delhi.
Acc. No. 52.33

173. **A Royal procession.**

Artist : Manohar.
Mughal, Jahangir period, *circa* A.D. 1610.
Size : 22.3×33 cms.
Raza Library, Rampur.

174. **Bhils hunting elephants.**

Mughal, Shahjahan period, *circa* A.D. 1649. The painting is in *neem kalam*.
According to the inscription the painting was executed by the artist Sewa and entered in the library at Lahore in A.D. 1649.
Size : 22×14.7 cms.
National Museum, New Delhi.
Acc. No. 50.14/13

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175. **Portrait of Shahjahan (1628-1658 A.D.)**

Mughal, Shahjahan period, *circa* A.D. 1650.
This is one of the finest portraits of the emperor in his declining years.
Size of mount : 55.6×34.8 cms.;
Illustration : 18.2×11.9 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 15.278

176. **Portrait of emperor Aurangzeb.**

Mughal, Aurangzeb period,
circa A.D. 1660.
Size : 24×13.5 cms.
Red Fort Museum, Delhi.
Acc. No. 40.593 (old 376/80 (new)

177. **Portrait of Francois Bernier.**

Mughal, Aurangzeb period,
circa A.D. 1659-1666
Bernier, a French traveller and physician, was at the court of Aurangzeb for about eight years and has left an account of his sojourn there.
Size : 44.5×32.5 cms.
Raza Library, Rampur.
Acc. No. 4/9

178. **Ladies playing polo.**

Mughal, late 17th -early 18th cent. A.D.
Size of mount : 22.5×33 cms.
Illustration : 14.6×20.6 cms.
Prince of Wales Museum of Western India, Bombay.
Acc. No. 15.319.

179. **A lady standing with a maid in landscape.**

Mughal, Muhammad Shah period, *circa* 1740 A.D.
There was revival of Mughal painting during the period of Muhammad Shah (1719-1748) in which portraits of ladies, love scenes and zenana scenes etc. became popular as a reaction to the puritanical trends during the reign of the emperor Aurangzeb.
Size : 36×24.5 cms.
National Museum, New Delhi.
Acc. No. 56.45/1

180. **Princess receiving flowers from a maid.**

Mughal, Muhammad Shah period,
circa A.D. 1740-50
Size : 28×18.5 cms.
National Museum, New Delhi.
Acc. No. 57.47/7

181. **Adoration of the Magi.**

Later Mughal, A.D. 1750-75
The painting is based on the work of Albrecht Durer, the famous German painter of the 15th century. A painting of a Christian subject at such a late period may have been commissioned by a British patron.
Size : 35×23 cm.
National Museum, New Delhi.
Acc. No. 52.42.

182. **Royal procession.**

Later Mughal, Delhi, *circa* A.D. 1800-50.
The work is executed in *siyah-kalam* (ink sketch touched in gold).
Size : 19.5×274 cms.
National Museum, New Delhi.
Acc. No. 57.96/18.

183. **Acrobatic performance.**

Provincial Mughal, 1st quarter of the 18th Cent A.D.
Size : 20.5×15 cm.
National Museum, New Delhi.
Acc. No. 51.57

184. **Marriage procession of Dara Shikoh, the eldest son of the emperor Shahjahan.**

Artist : Haji Madni.
Provincial Mughal, probably Avadh, *circa* A.D. 1760
Size : 40×28 cms.
National Museum, New Delhi.
Acc. No. 58.58/38.

185. **Ragini Maru.**

Illustration to the *Ragamala* (Musical Modes).
Rajasthan, Mewar, A.D. 1628
The series is the earliest known work of Sahibdin, a Muslim master-painter at the

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Mewar court from *circa* A.D. 1628-1655
Several Muslim painters were in the employ of the Rajasthani rulers notably at Bikaner.
Size : 22×15 cms
National Museum, New Delhi.
Acc. No. 63.1618.

186. **Illustration to the Bhagavata Purana.**

Attributed to the artist Sahibdin.
Rajasthan, Mewar, A.D. 1645-48
The Mughal influence is evident in costumes.
Size : 16.5×33 cms.
National Museum, New Delhi.
Acc. No. 56.35/27.

187. **Illustration to the Bhagavata Purana.**

Attributed to the artist Sahibdin.
Rajasthan, Mewar, A.D. 1645-48
Size : 17×33.5 cms.
National Museum, New Delhi.
Acc. No. 50.35/34.

188. **Ladies visiting a faqir.**

Rajasthan, Bundi, *circa* A.D. 1760-70
Several themes popular in Mughal paintings such as the present one were adopted by by Bundi artists.
Size of mount : 39.2×29.8 cms.
Illustration : 25.6×21 cms.
Prince of Wales Museum, Western India, Bombay.
Acc. No. 53.69.

189. **Prince Muazzam (later Bahadur Shah I) presenting a sword to Rao Bhao Singh of Bundi.**

Rajasthan, Bundi, *circa* A.D. 1678-1680
The painting probably depicts the occasion of Bhao Singh being appointed to the governorship of Aurangabad after Prince Muazzam became the Subedar of Deccan in *circa* A.D. 1678. The influence of Mughal painting is evident in the figures.
Size : 24×28 cms.
National Museum, New Delhi.
Acc. No. 50.14/23.

190. **Mian Qureshi *Chabuk-sawar* (horse trainer).**

Rajasthan, Kota, *circa* late 18th century A.D.
Skilled Muslim *Chabuk-sawars* (horse trainers) were frequently engaged by the Rajasthan rulers to train the horses of the royal stables. Size : 31×22.2 cms.
Prince of Wales Museum, Western India, Bombay.
Acc. No. 74.7

191. **Vishnu's Vaikuntha Paradise.**

Artist : Ali Raza.
Rajasthan, Bikaner, *circa* A.D. 1650
Ali Raza who was one of the foremost painters of the court of Bikaner came from Delhi.
The Bikaner style is very close to the Mughal school.
Size : 18.5×22.8 cms.
Bharat Kala Bhavan, Banaras.
Acc. No. 10671.

192. **Illustration to the *Rasikapriya*, a Hindi work on the loves of Radha and Krishna by Keshava Dasa.**

Artist : Ruknuddin.
Rajasthan, Bikaner, A.D. 1686
Marked Mughal influence can be seen in the two female figures. Many Muslim artists worked at the Bikaner court where Ruknuddin was one of the was notable painters.
Size : 9×14 cm.
National Museum, New Delhi.
Acc. No. 63.1734.

193. **The Boat of Love.**
Krishna and Radha

Artist : Nihal Chand.
Rajasthan, Kishangarh, *circa* A.D. 1740-45
Nihal Chand was the master artist of Raja Savant Singh of Kishangarh who wrote poetry under the name of Nagari Das. The influence of the Farrukhsiyar school of Mughal painting is very evident in the painting. The characteristic Kisangarh female type was a stylization of the face and form of Bani Thani (the bewitching lady of fashion) who was Savant Singh's

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beloved mistress. Nihal Chand in his paintings created Radha in her image.
Size : 39.5×30.5 cms.
National Museum, New Delhi.
Acc. No. 63.793.

194. **Maharaja Bishan Singh paying homage to Swami Alakh Ram.**

Rajasthan, Kishangarh, *circa* A.D. 1760
The painting illustrates the influence of the Mughal school which is to be seen in various Rajasthani styles.
Size : 25×21 cms.
National Museum, New Delhi.
Acc. No. 48.14/12.

195. **Portrait of Raja Bhupat Pal of Basohli (1598-1635).**

Pahari, Basohli, *circa* A.D. 1720
The portrait illustrates the influence of the Mughal school on Pahari painting.
Size : 23×13 cms.
National Museum, New Delhi.
Acc. No. 47.110/357.

196. **A princess out hawking with maids. Perhaps the Bilauri Rani of Raja Govardhan Chand of Guler.**

Attributed to the artist Manak, the master painter at the court of Govardhan Chand of Guler (A.D. 1745-1773).
Pahari, Guler, *circa* A.D. 1750
The portrait illustrates the influence of the Mughal school on Pahari painting.
Size : 17.5×26 cms.
National Museum, New Delhi.
Acc. No. 51.207/Ex. IX.

197. **Exodus of Nanda with his clan from Gokula.**

Illustration to the *Bhagavata Purana*
Pahari, Kangra, Style of the artist Manak at the court of Sansar Chand. A.D. 1785-1790. The painting shows Mughal influence in Pahari painting particularly in the costumes and delicacy of modelling in faces. The figure of Nanda is like a Mughal courtier.
Size : 21.5×29.5 cms.
National Museum, New Delhi.
Acc. No. 49.19/239.

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Coins
(National Museum Collection)

197. **Mu'izz-ud-din Muhammad bin Sam**
(1193-1205 A.D.)

Delhi Sultan (Mamluk).
Mint : Ghazni.
Gold, Acc. No. 60.1165/3703.

198. **Mu'izz-ud-din Muhammad bin Sam.**
(1193-1205 A.D.)

Delhi Sultan (Mamluk).
Silver, Acc. No. 60.1165/5039.

199. **Mu'-izz-ud-din Muhammad bin Sam.**
(1193-1205 A.D.)

Delhi Sultan (Mamluk).
Silver, Acc. No. 60.1165/5045.

200. **Nasir-ud-din Mahmud I.**
(1246-1265 A.D.)

Delhi Sultan (Mamluk).
Mint : Hazrat Delhi; A.H. 657.
Silver, Acc. No. 60.1165/4821.

201. **Ghiyas-ud-din Balban.**
(1265-1287 A.D.)

Delhi Sultan (Mamluk).
Mint : Delhi.
Silver, Acc. No. 60.1165/4800.

202. **Ghiyas-ud-din Balban**
(1265-1287 A.D.)

Delhi Sultan (Mamluk).
Mint : Delhi;
Silver, Acc. No. 60.1165/4802.

203. **Mui'zz-ud-din Kaiqubad.**
(1287-1290 A.D.)

Delhi Sultan (Mamluk).
Mint : Hazrat Delhi, A.H. 689.
Gold, Acc. No. 60.1165/3709.

204. **Mu'izz-ud-din Kaiqubad.**
(1287-1290 A.D.)

Delhi Sultan (Mamluk).
Mint : Hazrat Delhi.
Silver, Acc. No. 60.1165/4840.

205. **Jalal-ud-din Firoz.**
(A.D. 1290-1295)

Delhi Sultan (Khalji).
Mint : Hazrat Delhi; A.H. 689.
Gold, Acc. No. 60.1165/3711.

206. **Jalal-ud-din Firoz.**
(A.D. 1290-1295)

Delhi Sultan (Khalji).
Mint : Delhi; A.H. 695.
Silver, Acc. No. 60.1165/4884.

207. **'Ala-ud-din Muhammad Shah II.**
(A.D. 1295-1316)

Delhi Sultan (Khalji).
Mint : Hazrat Delhi; A.H. 713.
Gold, Acc. No. 60.1165/3715.

208. **'Ala-ud-din Muhammad Shah II.**
(A.D. 1295-1316)

Delhi Sultan (Khalji).
Mint : Delhi; A.H. 714.
Silver, Acc. No. 60.1165/4855.

209. **'Ala-ud-din Muhammad Shah II.**
(A.D. 1295-1316)

Delhi Sultan (Khalji).
A.H. 713.
Silver, Acc. No. 60.1165/4856.

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210. **Qutb-ud-din Mubarak Shah.**
(A.D. 1316-1320)

Delhi Sultan (Khalji).
Mint : Hazrat Delhi; A.H. 719.
Gold, Acc. No. 60.1165/3765.

211. **Qutb-ud-din Mubarak Shah.**
(A.D. 1316-1320)

Delhi Sultan (Khalji).
Mint : Hazrat Darul Khilafat; A.H. 718.
Silver, Acc. No. 60.1165/4952.

212. **Nasir-ud-din Khusrau.**
(A.D. 1320)

Delhi Sultan (Khalji).
Mint : Hazrat Delhi; A.H. 720.
Gold, Acc. No. 60.1165/3766.

213. **Ghiyas-ud-din Tughluq I.**
(A.D. 1320-1325)

Delhi Sultan (Tughluq).
Gold, Acc. No. 63.1 /17.

214. **Ghiyas-ud-din Tughluq I.**
(A.D. 1320-1325)

Delhi Sultan (Tughluq).
Mint : Hazrat Delhi; A.H. 724.
Silver, Acc. No. 60.1165/4843.

215. **Ghiyas-ud-din Tughluq I.**
(A.D. 1320-1325)

Delhi Sultan (Tughluq).
Mint : Hazrat Delhi; A.H. 721.
Silver, Acc. No. 60.1165/4845.

216. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
Mint : Hazrat Delhi; A.H. 729.
Gold, Acc. No. 60.1165/3728.

217. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
Mint : Hazrat Delhi; A.H. 74x.
Gold, Acc. No. 60.1165/3736.

216

218. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
A.H. 730.
Gold, Acc. No. 60.1165/3745.

219. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
A.H. 734.
Gold, Acc. No. 60.1165/3746.

220. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
Silver, Acc. No. 60.1165/4847.

221. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
Mint : Bahazrat Deogir.
Silver, Acc. No. 60.1165/4848.

222. **Muhammad III bin Tughluq.**
(A.D. 1325-1351)

Delhi Sultan (Tughluq).
Copper, Acc. No. 60.1165/4637.

223. **Firoz III.**
(A.D. 1351-1388)

Delhi Sultan (Tughluq).
Mint: Hazrat Delhi; A.H. 765.
Gold, Acc. No. 60.1165/3758.

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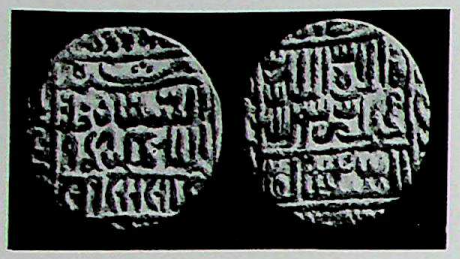

224

224. **Sher Shah.**
(A.D. 1540-1545)

Delhi Sultan (Suri).
A.H. 948.
Gold, Acc. No. 60.1165/3767.

225. **Sher Shah.**
(A.D. 1540-1545)

Delhi Sultan (Suri).
Mint: Shergarh; A.H. 948.
Silver, Acc. No. 60.1165/4829.

226. **Sher Shah.**
(A.D. 1540-1545)

Delhi Sultan (Suri).
A.H. 949.
Silver, Acc. No. 60.1165/4900.

227. **Sher Shah.**
(A.D. 1540-1545)

Delhi Sultan (Suri).
A.H. 948.
Copper, Acc. No. 60.1165/4087.

228. **Islam Shah.**
(A.D. 1545-1552)

Delhi Sultan (Suri).
A.H. 953.
Silver, Acc. No. 60.1165/4902.

229. **Islam Shah.**
(A.D. 1545-1552)

Delhi Sultan (Suri).
A.H. 955.
Copper, Acc. No. 60.1165/4090.

230. **Muhammad Shah I.**
(A.D. 1358-1375)

Provincial Sultan (Bahmani).
A.H. 77x.
Gold, Acc. No. 63.1/104.

231. **Hashang Shah.**
(A.D. 1405-1432)

Provincial Sultan (Malwa).
A.H. 837.
Gold, Acc. No. 60.1165/3818.

232. **Ghiyas Shah.**
(A.D. 1468-1500).

Provincial Sultan (Malwa).
A.H. 881.
Gold, Acc. No. 60.1165/3819.

233. **Mahmud Shah.**
(A.D. 1440-1458)

Provincial Sultan (Jaunpur).
A.H. 84x.
Gold, Acc. No. 60.1165/3800.

234. **Mahmud bin Muhammad.**
(A.D. 1458-1511)

Provincial Sultan Gujrat.
Gold, Acc. No. 58.63/13.

235. **Haidar Ali.**
(A.D. 1772-1782)

Mysore Sultan.
Gold, Acc. No. 75.432/31.

236. **Tipu Sultan.**
(A.D. 1782-1799)

Mysore Sultan.
Mint : Nagar; A.H. 1200.
Gold, Acc. No. 75.432/75.

237. **Tipu Sultan .**
(A.D. 1782-1799)

Mysore Sultan.
Mint : Pattan; A.H. 1198.
Gold, Acc. No. 75.432/76.

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238. **Tipu Sultan.**
(A.D. 1782-1799)

Mysore Sultan.
Mint : Khwurshed Sawad (Dharwar),
A.M. 1217.
Gold, Acc. No. 631/113.

239. **Ghazi-ud-din Haider.**
(A.D. 1819-1827)

Oudh Nawab.
Mint : Subah Awadh; A.H. 1235.
Darus Saltanat Lucknow.
Gold, Acc. No. 78.26.

240. **Nasir-ud-din Haider.**
(A.D. 1827-1837)

Oudh Nawab.
Mint : Subah Awadh; AH. 1247.
Darus Saltanat Lucknow.
Gold, Acc. No. 78.30.

241. **Amjad Ali Shah.**
(A.D. 1842-1847)

Oudh Nawab.
Mint : Baitus Saltanat Lucknow;
A.H. 1259.
Gold, Acc. No. 78.22.

242. **Zahir-ud-din Babur.**
(A.D. 1525-1530)

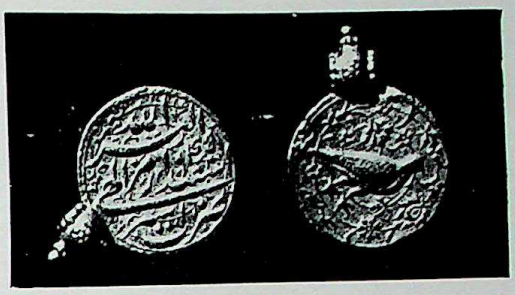
Mughal.
Silver, Acc. No. 60.1165/5205.

243. **Nasir-ud-din Muhammad Humayun.**
(A.D. 1530-1556)

Mughal.
Gold, Acc. No. 60.1165/3521.

244. **Nasir-ud-din Muhammad Humayun.**
(A.D. 1530-1556)

Mughal.
Mint : Kabul; A.H. 952.
Silver, Acc. No.60-1165/1822.



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245. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Asirgarh (commemorative Coin)
Isfandarmuz Ilahi Regnal year 45.
Gold, Acc. No. 59.39/79.

246. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Urdu Zafar Qarin;
A.H. 1000 (alif).
Gold, Acc. No. No. 60.1165/3529.

247. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Lahore; A.H. 989.
Gold, Acc. No. 601165/3532.

248. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Darul Khilafat Agra;
A.H. 981.
Gold, Acc. No. 60.1165/3540.

249. **Jalal-ul-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Agra (Mehrabi); A.H. 981.
Gold, Acc. No. 60.1165/3546.

250. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Darus Saltanat Lahore; A.H. 979.
Gold, Acc. No. 60.1165/3559.

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251. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Ahmedabad; Din Ilahi Regnal year 45.
Silver, Acc. No. 60.1165/1828.

252. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Ahmedabad;
Bahman Ilahi Regnal year 39.
Silver, Acc. No. 60.1165/5416.

253. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Darul Khilafat; A.H. 975.
Jaunpur.
Silver, Acc. No. 60.1165/1866.

254. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal.
Mint : Urdu Zafar Qarin.
A.H. 1000 (Alif).
Silver, Acc. No. 60.1165/5302.

255. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal. A.H. 987.
Copper, Acc. No. 63.864/1061.

256. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal. A.H. 98x.
Copper, Acc. No. 63.864/471.

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257. **Jalal-ud-din Muhammad Akbar.**
(A.D. 1556-1605)

Mughal. Farwardin Ilahi;
Regnal year 40.
Copper, Acc. No. 63.864/992.

258. **Nur-ud-din Muhammad Jahangir**
(A.D. 1605-1627)

Mughal.
Mint : Lahore; A.H. 1015.
Gold, Acc. No. 60.1165/3582.

259. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Agra. Mah Tir Ilahi; A.H. 1020.
Gold, Acc. No. 60.1165/3575.

260 **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal. A.H. 1017.
Gold, Acc. No. 60.1165/3577.

261. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Ahmedabad; A.H. 1023.
(Portrait coin).
Gold, Acc. No. 60.1165/3591.

262. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Agra; (with zodaical sign; "Libra"), A.H. 1028.
Gold, Acc. No. 63.1/37.

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263. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Agra ; A.H. 1028.
(with Zodiacal sign "Taurus".
Gold, Acc. No. 60.1165/3572.

264. **Nur-ud-din Muhammad Jahangir.**
(A D. 1605-1627).

Mughal.
Mint : Lahore; A.H. 1014.
Silver, Acc. No. 60.1165/1894.

265. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Agra; A.H. 1021.
Tir Ilahi Regnal year 7.
Silver, Acc. No. 60.1165/1943.

266. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Lahore; A.H. 1020.
Ardibihisht Ilahi, Regnal year 6.
Silver, Acc. No. 60.1165/5696.

267. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Ahmedabad; A.H. 1027.
Regnal year 13.
(with zodiacal sign "Aries",.
Silver, Acc. No. 60.1165/6022.

268. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Ahmedabad; A.H. 1027.
Regnal year 13.
(with zodiacal sign "Leo").
Silver, Acc. No. 60.1165/6027.

269. **Nur-ud-din Muhammad Jahangir.**
(A.D. 1605-1627)

Mughal.
Mint : Lahore; A.H. 1035.
Regnal year 20.
Silver, Acc. No. 60.1165/3285.

270. **Shihab-ud-din Muhammad Shahjahan.**
(A.D. 1627-1658)

Mughal.
Mint : Shahjahanabad; A.H. 1066.
Gold, Acc. No. 60.1165/3607.

271. **Shihab-ud-din Muhammad Shahjahan.**
(A.D. 1627-1658)

Mughal.
Mint : Akbarabad; A.H. 1042.
Gold, Acc. No. 60.1165/3593.

272. **Shihab-ud-din Muhammad Shahjahan.**
(A.D. 1627-1658)

Mughal.
Mint : Surat; A.H. 1067.
Regnal year 31.
Silver, Acc. No. 60.1165/2091.

273. **Shihab-ud-din Muhammad Shahjahan.**
(A.D. 1627-1658)

Mughal.
Mint : Burhanpur; A.H. 1043.
Regnal year 6.
Silver, Acc. No. 60.1165/3045.

274. **Shihab-ud-din Muhammad Shahjahan.**
(A.D. 1627-1658)

Mughal.
Mint : Burhanpur; A.H. 1040.
Regnal year 3.
Silver, Acc. No. 60.1165/2082.

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275. **Shihab-ud-din Muhammad Shahjahan.**
(A.D. 1627-1658)

Mughal.
Mint : Khambayat; A.H. 106 x,
Regnal year 32.
Silver, Acc. No. 60.1165/2045.

276. **Muhammad Murad Bahksh**
(A.D. 1658)

Mughal.
Mint : Surat; A.H. 1068.
Gold, Acc. No. 60.1165/3619.

277. **Muhammad Murad Bakhsh.**
(A.D. 1658)

Mughal.
Mint : Ahmedabad; A.H. 1068.
Regnal year Ahd.
Silver; Acc. No. 60.1165/2262.

278. **Mahi-ud-din Muhammad Aurangzeb**
(A.D. 1658-1707)

Mughal.
Mint : Darul Zafar Bijapur; A.H. 1106.
Regnal year 38.
Gold, Acc. No. 60.1165/3637.

279. **Mahi-ud-din Muhammad Aurangzeb**
(A.D. 1658-1707)

Mughal
Mint : Lucknow, Regnal year 46.
Silver, Acc. No. 60.1165/2245

280. **Mahi-ud-din Muhammad Aurangzeb.**
(A.D 1658-1707)

Mughal
Mint : Lahore; A.H. 1118.
Regnal year 51.
Silver, Acc. No. 60.1165/2194.

281. **Mahi-ud-din Muhammad Aurangzeb.**
(A.D. 1658-1707)

Mughal.
Mint : Jaunagarh; A.H. 1081.
Silver, Acc. No. 60.1165/2213.

282. **Nahi-ud-din Muhammad Aurangzeb.**
(A.D. 1658-1707)

Mughal.
Mint : Gulbarga, A.H. 1098.
Regnal year 31.
Silver, Acc. No. 60.1165/2228.

283. **Mahi-ud-din Muhammad Aurangzeb.**
(A.D. 1658-1707)

Mughal.
Mint : Surat , A.H. 1100.
Copper, Acc. No. 59.152/3633.

284. **Jahandar Shah.**
(A.D. 1712)

Mughal.
Mint : Shahjahanabad, A.H. 1124.
Gold, Acc. No. 60.1165/3639.

285. **Farrukhsiyar.**
(1713-1719 A.D.)

Mughal.
Mint : Mustaqirrul Khilafat, A.H. 1130.
Akbarabad, Regnal year 7.
Gold, Acc. No. 60.1165/3656.

286. **Farrukhsiyar**
(A.D. 1713-1719)

Mughal.
Mint : Farrukhabad; A.H. 1130.
Regnal year 7.
Silver; Acc. No. 60.1165/2269.

287. **Farrukhsiyar**
(A.D. 1713-1719)

Mughal.
Mint: Mustaqirrul Khilafat; A.H. 1131.
Akbarabad; Regnal year 7.
Silver, Acc. No. 60.1165/2279.

288. **Rafi'ud-daula (Shahjahan II)**
(A.D. 1719)

Mughal.
Mint : Mustaqirrul Khilafat; A.H. 1131.
Akbarabad.
Gold, Acc. No. 60.1165/3643.

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289. **Rafi-'ud-darjat.**
(A.D. 1719)

Mughal.
Mint : Shahjahanabad; A.H. 1131.
Gold, Acc. No. 60.1165/3644.

290. **Muhammad Shah.**
(A.D. 1719-1748)

Mughal.
Mint : Darul Khilafat; A.H. 1133.
Gold, Acc. No. 60.1165/3666.

291. **Muhammad Shah.**
(A.D. 1719-1748)

Mughal.
Mint : Gwalior; A.H. 1145.
Regnal year 15.
Silver, Acc. No. 60.1165/2412.

292. **Aziz-ud-din Alamgir II.**
(A.D. 1748-1754)

Mughal.
Mint : Darus Sarur; A.H. 117 x.
(Burhanpur).
Gold, Acc. No. 60.1165/3683.

293. **Shah Alam II.**
(A.D. 1759-1806)

Mughal.
Mint : Shahjahanabad; A.H. 1221.
Regnal year 48.
Gold, Acc. No. 60.1165/3689.

294. **Shah Alam II.**
(A.D. 1759-1806)

Mughal.
Mint : Shahjahanabad; A.H. 1218.
Regnal year 46.
Gold, Acc. No. 54.24/13.

295. **Shah Alam II.**
(A.D. 1759-1806)

Mughal.
Mint : Bareli Qit'a; A.H. 1218.
Regnal year 37.
Silver, Acc. No. 60.1165/2337.

296. **Muhammad Akbar II.**
(A.D. 1806-1837)

Mughal.
Mint : Shahjahanabad; A.H. 1221.
Regnal year Ahd.
Silver, Acc. No. 60.1165/2319.

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Decorative Arts

Crystal Objects

297. **Scent Bottle.**

Carved with floral designs, bud-shaped detachable lid.
Mughal, 18th Cent. A.D.
Crystal, Ht. : 12 cm.
National Museum, New Delhi.
Acc. No. 48.15/3.

298. **Huqqa Mouth Piece.**

Inlaid with golden wires and rubies.
Mughal, 18th Cent. A.D.
Crystal, Length : 8.3 cm.
National Museum, New Delhi.
Acc. No. 61.1489.

299. **Bowl.**

Carved with floral designs.
Mughal, 18th Cent. A.D.
Crystal, Size : 12.6×8.8×3 cm.
National Museum, New Delhi.
Acc. No. 57.92/8.

300. **Bowl.**

Plain surface.
Mughal; 18th Cent. A.D.
Crystal, Dia : 11.6 cm.
Ht. : 4 cm.
National Museum, New Delhi.
Acc. No. 57.92/7.

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301. **Jar.**

Beautifully carved.
Mughal; 18th Cent. A.D.
Crystal, Dia. : 6.8 cm.
Ht. : 8.2 cm.
Salarjung Museum, Hyderabad.
Acc. No. 419/XLIX.

302. **Bowl.**

Beautifully carved at the centre with multi-petalled flower designs.
Mughal; 18th Cent. A.D.
Crystal, Dia. : 11.2 cms.
Ht. : 4.2 cms.
Salarjung Museum, Hyderabad.
Acc. No. 408/XLIX.

Jade and other Semiprecious Stones

303. **Bowl.**

Shaped as part of a fruit.
Mughal; 17th Cent. A.D.
Green Jade, Size : 13×9.2×3.1 cms.
Salarjung Museum, Hyderabad.
Acc. No. 441/XLIX.

304. **Bowl.**

Inlaid with precious stones in floral designs.
Mughal; 18th Cent. A.D.
Jade : Dia : 12 cms.
Ht. : 5.5 cms.
National Museum, New Delhi.
Acc. No. 48.9/48.

305. **Bowl.**

Mughal; 18th Cent. A.D.
Jade, Dia : 12 cms.
Ht. : 4.5 cms.
National Museum, New Delhi.
Acc. No. 48.15/7.

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306. **Bowl.**

Inlaid with gold wires in floral designs.
Mughal; 18th Cent. A.D.
Jade : Dia. : 11 cms.
Ht.: 5.5 cms.
National Museum, New Delhi.
Acc. No. 48.9/9.

307. **Mirror Frame.**

Incised floral designs at the back.
Mughal, 17th Cent. A.D.
Mutton Fat Jade, Size : 24.5×14.4 cms.
Salarjung Museum, Hyderabad.
Acc. No. 122/XLIX.

308. **Archer Ring.**

Mughal, 18th Cent. A.D.
Jade, Size : 4 cms.
National Museum, New Delhi.
Acc. No. 60.1609/11.

309. **Plate (Octagonal).**

Inlaid with semi-precious stones in floral designs.
Mughal, 18th Cent. A.D
Jade, Size : 25.3×25.3 cms.
National Museum, New Delhi.
Acc. No. 60.1615

310. **Dagger Handle.**

Mughal, 18th Cent. A.D.
Jade, Length : 13.5 cms.
National Museum, New Delhi.
Acc. No. 57.99/2.

311. **Dagger Handle.**

Mughal, 18th Cent. A.D.
Jade, Length : 9.5 cms.
National Museum, New Delhi.
Acc. No. 54.59/2.

312. **Betel Box.**

Inlaid all over with semi-precious stones in floral designs.
Mughal, 18th Cent A.D.
Jade, Size : 11.5×6 cms.
National Museum, New Delhi.
Acc. No. 48.28.

313. **Box (Enamelled).**

Mughal, 18th Cent. A.D.
Jade, Size : 7×7 cms.
National Museum, New Delhi.
Acc. No. 60.1619.

314. **Armlet (Bazuband).**

Mughal, 18th Cent. A.D.
Jade, Length : 7 cms.
National Museum, New Delhi.
Acc. No. 62.2977.

315. **Goblet (Surahi).**

Inlaid with semi-precious stones.
Mughal, 18th Cent. A.D.
Jade, Ht. : 23.8 cms.
National Museum, New Delhi.
Acc. No. 61.503.

316. **Holy Water Container.**

Translucent; carved out of a single piece.
Mughal, 18th Cent. A.D.
Jade, Ht. 21.2 cms.
Salarjung Museum, Hyderabad.
Acc. No. 592/XLIX.

317. **Bottle (Mango shaped)**

Mughal; 18th Cent. A.D.
Agate , Ht. : 7 cms.
National Museum, New Delhi.
Acc. No. 62.602.

318. **Armlet (Bazuband).**

Seven carnelian pieces of different colours inscribed in Nasta'liq.
Mughal, 19th Cent. A.D.
Carnelian and silver, Length : 13.5 cms.
National Museum, New Delhi.
Acc. No. 60.1597/45.

Glass Ware

319. **Bottle (flat base).**

Mughal, 18th Cent. A.D.
Glass, Ht. : 18.6 cms.
National Museum, New Delhi.
Acc. No, 58.34/8

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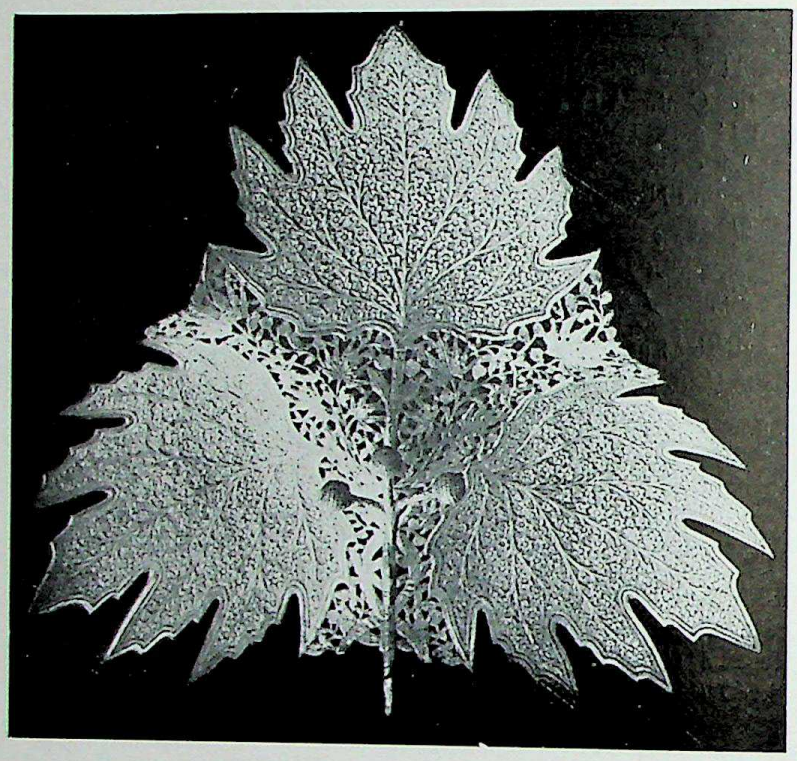

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320. **Huqqa base.**

Globular, carved with floral designs, painted in golden colour.
Mughal. 18th Cent. A.D.
Glass, Ht. : 17 cms.
National Museum, New Delhi.
Acc. No. 57.31/16.

321. **Huqqa base.**

Bell shaped, inlaid with semi-precious stones.
Mughal, 18th Cent. A.D.
Glass, Ht. : 18.4 cms.
National Museum, New Delhi.
Acc. No. 74.245.

322. **Bottle.**

Mughal, 18th Cent. A.D.
Glass. Ht. :23.2 cms.
National Museum, New Delhi.
Acc. No. 57.31/1.

Silver Ware

323. **Tray.**

Three Chinar leaf shaped pieces joined together and carved with floral designs.
Mughal, 19th Cent. A.D.
Silver, Size : 26.5×27.5 cms.
Salarjung Museum, Hyderabad.
Acc. No. 351/XLIV.

324. **Milk Jug.**

Lid Surmounted by an elephant; body carved with floral designs in relief.
Mughal, 19th Cent. A.D.
Silver, Ht.: 24 cms.
Salarjung Museum, Hyderabad.
Acc. No. 570/XLIV.

325. **Huqqa.**

Mughal; *circa* 18th-19th Cent. A.D.
(Probably Cutch).
Silver, Ht. : 81 cms.
Prince of Wales Museum, Bombay.
Acc. No. 28.4935.

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326. **Goblet (Surahi).**

Ganga-Jamni, engraved flower and creeper designs in low relief.
Mughal, 19th Cent. A.D.
Silver and copper, Ht. : 29.4 cms.
Salarjung Museum, Hyderabad.
Acc. No. 348/XLIV.

Bidri Ware

327. **Wash Basin (Silapchi).**

Serrated rim, floral designs on the surface.
Bidri, 17th Cent. A.D. Dia. 33.1 cms.
Salarjung Museum, Hyderabad.
Acc. No. 80/XXXIII.

328. **Ewer (Aftaba).**

Poppy flower designs, inlaid in silver.
Bidri, 17th Cent. A.D., Ht. : 36.3 cms.
Salarjung Museum, Hyderabad.
Acc. No. 89/XXXIII.

329. **Spitting Bowl.**

Inlay work depicts romantic setting in a forest.
Bidri, 19th Cent. A.D.
Size : Ht. : 21.9 cms.
Dia. : 16.2 cms.
Bharat Kala Bhavan, Varanasi.
Acc. No. 3/6704.

330. **Goblet (Surahi).**

Floral Motifs inlaid in silver on neck and surface.
Bidri, 19th Cent. A.D.
Size : Ht. : 37.7 cms.
Dia. : 13.2 cm.
Salarjung Museum, Hyderabad.
Acc. No. 29/XXXIII.

331. **Flower vase.**

Decorative designs on the surface.
Bidri, 19th Cent. A.D., Ht. : 63.5 cms.
Salarjung Museum, Hyderabad.
Acc. No. 106/XXXIII.

332. **Flower vase.**

Snake shaped handles, poppy flowers, scrolls etc. in medallion designs on the surface.
Bidri, 19th Cent. A.D., Ht. 73.6 cms.
Salarjung Museum, Hyderabad.
Acc. No. 119/XXXIII.

333. **Pandan.**

Inlaid floral designs in silver and gold.
Bidri, 19th Cent. A.D.
Size : 13.5×7.5 cms.
National Museum, New Delhi.
Acc. No. 57.21/22.

334. **Pandan.**

Decorated with floral and vegetable patterns.
Bidri, 19th Cent. A.D.
Size : 23.5×17.8×13 cms.
Bharat Kala Bhavan, Varanasi,
Acc. No. 20390.

335. **Bowl with lid.**

Floral designs on the outer surface, inner inscribed
Bidri, 19th Cent. A.D.
Ht. : 10 cms.
National Museum, New Delhi.
Acc. No. 56.160/7 (a & b.)

336. **Carpet weight.**

Decorated with Floral designs.
Bidri, 19th Cent. A.D.
Ht. : 16 cms.
National Museum, New Delhi.
Acc. No. 59.467/2.

337. **Fluted Huqqa.**

Bell shaped, silver inlay work.
Bidri, 19th Cent. A.D.
Size : Ht. : 30.5 cms. Dia. : 22.6 cms.
Salarjung Museum, Hyderabad.
Acc. No. 272/XXXIII.

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338. **Huqqa Base.**

Bidri, 19th Cent. A.D.
Ht. : 14.5 cms.
National Museum, New Delhi.
Acc. No. 59.73/5.

339. **Huqqa Base.**

Ink-pot shaped, Floral designs in Zarbuland technique.
Bidri, 19th Cent. A.D. Ht. : 12 cms.
National Museum, New Delhi.
Acc. No. 58.37/4.

Metal Ware

340. **Bowl.**

Decorated with Shia prayers and Shikargah motifs.
Mughal; probably Agra, Akbar period.
Inscribed. Dedicated by 'Safiya Begam' to Hazrat Abdullah al Husain.
A.H. 991=A.D. 1583
Copper, Size : Ht. : 14 cms.
Dia. : 34 cms.
Prince of Wales Museum, Bombay.
Acc. No. 56.61.

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341. **Circular Plate.**

Chased and engraved ornamentation including Arabic calligraphy around a Hansa in the centre medallion and birds, animals and floral patterns all around.
Deccani, *circa* A.D. 1600
Copper; Dia. 60.5 cms.
Jagdish and Kamla Mittal Museum, Hyderabad.
Acc. No. 76.1442

342. **Bowl.**

Incised decoration on the inner and outer surface with verses from the Holy Quran, Mughal; probably Delhi *circa* 17th Cent. A.D.
Brass (Cast and etched).
Size : Ht. : 9.5 cms., Dia. : 26 cms.
Prince of Wales Museum, Bombay.
Acc. No. 22.2235.

343. **Fluted Samovar.**

Pierced base, floral designs on the body.
Copper, 18th Cent. A.D.
Ht. : 39.4 cms.
Salarjung Museum, Hyderabad.
Acc. No. 34/XXXVIII.

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344. **Water Container (Lota).**

Engraved with tree designs.
Deccani, 18th Cent. A.D.
Copper, Ht. : 17 cms.
Salarjung Museum, Hyderabad.
Acc. No. 267/XXXVIII.

345. **Cooking Vessal (Deg.)**

Inscribed in Persian. Decorated with birds and animal motifs in ornamental designs.
circa. 19th Cent. A.D.; Copper.
Bharat Kala Bhavan, Varanasi.
Acc. No. 10338.

346. **Water Container (Lota).**

Carved in relief with hunting scenes.
19th Cent. A.D., Copper,
Ht. : 11.4 cms.
Salarjung Museum, Hyderabad.
Acc. No. 273/XXXVIII.

347. **Chilam.**

Inlaid with silver in floral designs.
Deccani, 19th Cent. A.D.
Copper, Ht. : 14.5 cms.
National Museum, New Delhi.
Acc. No. 57.44/8.

348. **Incense Burner.**

Lotus shaped, decorated with creeper designs in vertical panels.
19th Cent. A.D.
Copper, Ht. : 40 cms.
Salarjung Museum, Hyderabad.
Acc. No. 62.141.

349. **Amari Huqqa.**

Bud shaped. Decorated with floral designs in relief.
19th Cent. A.D.
Brass alloy. Ht. : 19 cms.
Salarjung Museum, Hyderabad.
Acc. No. 62. 87.

350. **Tray.**

Carved with a hunting scene in a jungle.
19th Cent. A.D.
Bronze, Size : 64×40 cms.
Salarjung Museum, Hyderabad.
Acc. No. 62.119.

351. **Astrolabe.**

Incised human and animal figures with Arabic inscription on the tripod; circulor mirror set in the tripod below the globe.
Mughal, 17th Cent. A.D.
Brass, Ht. : 40 cms.
Salarjung Museum, Hyderabad.
Acc. No. 114/XXXV.

352. **Astrolabe.**

Inscribed in Persian. Incised human and animal figures all over.
Mughal, 17th Cent. A.D.
Brass· Cir. : 8 cms.
National Museum, New Delhi.
Acc. No. 80.705.

353. **Astrolabe.**

Zodiacal terms inscribed in Persian.
Mughal, 18th Cent. A.D.
Brass, Dia. : 15.5 cms.
National Museum, New Delhi.
Acc. No. 55.155/2(a).

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Textiles and Carpets

354. **Jamewar Shawl.**

Broad Loom embroidered *pallu* and *Hashiya.*
Kashmir, 19th Cent. A.D.
Woollen, Size : 345×143.5 cms.
Bharat Kala Bhawan, Varanasi.
Acc. No. 3/6279.

355. **Shawl.**

Having Kalka Patterns.
Kashmir, 19th Cent. A.D.
Woollen, Size : 198×101 cms.
National Museum, New Delhi.
Acc. No. 60.1523.

356. **Shawl.**

Dorukha (double sided).
Having floral designs all over.
Kashmir, 19th Cent. A.D.
Woollen, Size : 288×139 cms.
National Museum, New Delhi.
Acc. No. 74.265.

357. **Shawl.**

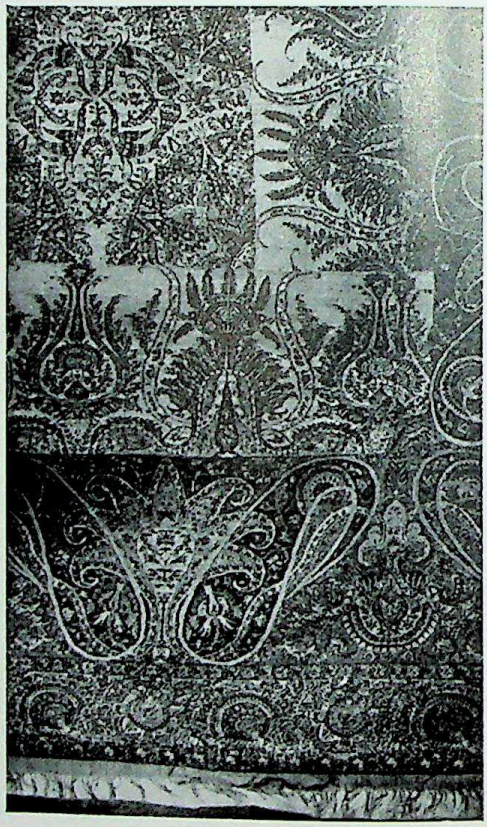
Having Kalka designs all over.
Kashmir, 19th Cent. A.D.
Woollen, Size : 188×169 cms.
National Museum, New Delhi.
Acc. No. 61.74.

358. **Shawl.**

Beautifully embroidered with birds and floral motifs.
Kashmir, 19th Cent. A.D.
Woollen, Size : 166×60 cms.
National Museum, New Delhi.
Acc. No. 72.203.

359. **Shawl.**

Dorukha (double sided).



357

Kashmir, 19th Cent. A.D.
Woollen, Size : 305×130 cms.
C.L. Bharany, New Delhi.

360. **Shawl.**

Floral motifs.
Kashmir, 19th Cent. A.D.
Woollen, Size : 275×132 cms.
C.L. Bharany, New Delhi.

361. **Patka.**

Floral designs on borders and pallas.
Kashmir, 19th Cent. A.D.
Woollen, Size : 492×68 cms.
National Museum, New Delhi.
Acc. No. 60.1444.

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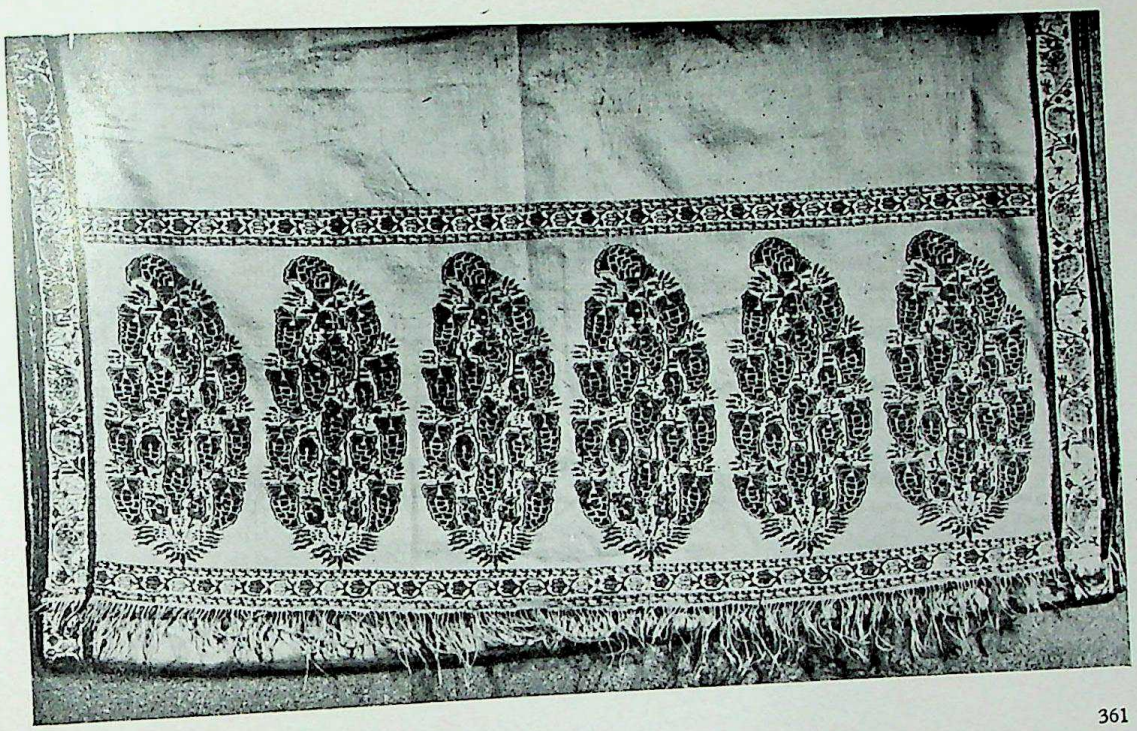

361

362. **Patka (Brocade).**

Mughal, Probably at Varanasi.
17th-18th Cent. A.D.
Silk, Size : 249×50 cms.
National Museum, New Delhi.
Acc. No. 3/943.

363. **Patka (Brocade).**

Mughal, Probably at Varanasi;
17th-18th Cent. A.D.
Silk, Size: 284×52 cms.
National Museum, New Delhi.
Acc. No. 21/961.

364. **Kurta (Brocade).**

(Floral designs in golden thread with *zari* borders).
Mughal, Zari work at Banaras.
18th Cent. A.D.
Size : 85.5×148 cms.
Salarjung Museum, Hyderabad.
Acc. No. 105/XXIV.

365. **Kurta.**

Arab upper loose garment having black vertical bands all over with linear designs.
Arabia, 20th Cent. A.D.
Silk and Zari, Size : 137×130 cms.
Salarjung Museum, Hyderabad.
Acc. No. 210/XXV.

366. **Choga (Brocade).**

Shikargah pattern on deep purple ground, with border and piping all around.
Mughal at Banaras, 19th Cent. A.D.
Silk and *zari*, Length : 110.5 cms.
Bharat Kala Bhavan, Varanasi.
Acc. No. 3/7715.

367. **Canopy (Chandoa).**

Zardozi work with gold threads.
Mughal at Delhi, 19th Cent. A.D.
Silken velvet. Size : 229×240 cms.
National Museum, New Delhi.
Acc. No. 50.4/20.

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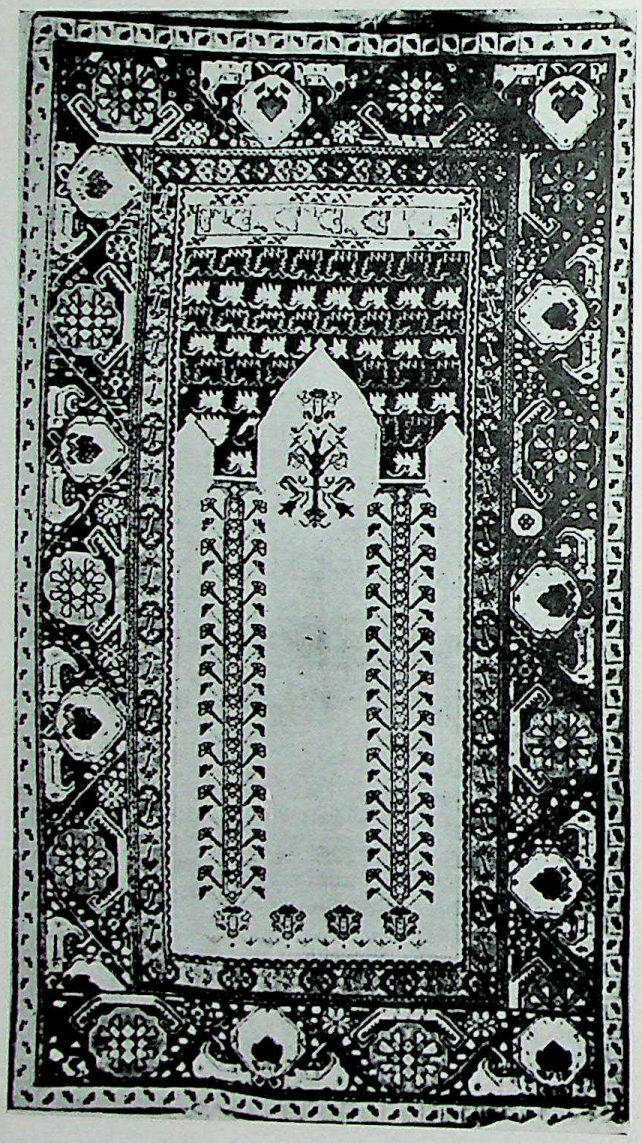

374

368. **Printed Qanat.**

Floral designs all over.
Mughal at Uttar Pradesh;
17th-18th Cent. A.D.
Cotton, Size : 297×218 cms.
National Museum, New Delhi.
Acc. No. 74.68.

369. **Printed Rumal.**

Deccan, Golconda: 17th Cent. A.D.
(with Persian influence).
Cotton, Size : 81×60 cms.
National Museum, New Delhi.
Acc. No. 48 7/1041/4.

370. **Piece of a Chanderi Border.**

Cotton woven with golden threads, having animal figures in circles.
Mughal, at Chanderi, 17th Cent. A.D.
Cotton, Size : 352×53 cms.
National Museum, New Delhi.
Acc No. 51.229/4.

371. **Angarakha.**

Chikan work on white Dacca *malmal*.
Mughal at Lucknow, 19th Cent. A.D.
Cotton, Size : 139×5×550 cms.
Salarjung Museum, Hyderabad.
Acc. No. 48/XXIV.

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372. **Jamdani Jama.**

Woven diagonal pattern with rows of *butis* in between.
Mughal at Tanda, 19th Cent. A.D.
Cotton, Length: 116.5 cms.
Bharat Kala Bhavan, Varanasi.
Acc. No. 3/8853.

373. **Carpet.**

Mughal, 19th Cent. A.D.
Size : 216×150 cms.
C.L. Bharany, New Delhi.

374. **Musalla Carpet.**

Cusp arched with floral designs all around.
Mughal, 19th Cent. A.D.
Woollen, Size : 206×122 cms.
Salarjung Museum, Hyderabad.
Acc. No. 23/XXXIX.

375. **Turban Crest** (*Sarpech*).

Gold set with emeralds and diamonds; back having beautiful enamelling with floral patterns and bird motifs.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 57.10/9.

376. **Forehead Pendant** (*Tikka*).

Gold set with precious stones, enamelled at the back.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 56.81/2.

379

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377. **Necklace** (*Kanthi*).

Gold set with precious stones, small pearls inset at the top with bunches of green enamelled beads at the bottom.
Mughal at Lucknow or Banaras.
circa 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 57.105/10.

378. **Necklace.**

Enamelled plaques set with precious stones, strung together with a heart shaped pendant.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 62.2428.

379. **Necklace** (*Hansli*).

Beautifully enamelled, inset with precious stones.
Rajasthani, Jaipur.
circa 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 62.638.

380. **Necklace.**

Gold enamelled plaques inset with precious stones joined together by strings of pearls.
Mughal at Jaipur,
circa 19th cent. A.D.
National Musium, New Delhi
Acc. No. 63.1514

381. **Navaratna Necklet.**

19 plaques hinged together studed with precious gems. Back enamelled in red and green on whitish base. One row of white stones hanging at the bottom and large seed pearls set on top.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 64.142.

382. **Necklet.**

21 gold plaques set with diamonds; tiny seed pearls at the top and double cluster of seed pearls hanging at the bottom.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 57.105/13.

383. **Armlet** (*Bazuband*).

Enamelled in red and green, depicting Venu Gopal and a Gopi with two cows under a tree.
Rajasthani at Jaipur;
circa 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 63.1053.

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384. **Armlet** (*Bazuband*).

Nine plaques of gold set with various coloured stones. Back enamelled.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 63.392.

385. **Armlet** (*Bazuband*).

Gold enamelled, rectangular in shape, set with precious stones.
Mughal at Banaras.
circa 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 61.1054.

386. **Armlet** (*Bazuband*).

Gold enamelled, set with precious stones.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 63.407.

387. **Armlet** (*Bazuband*).

Nine rectangular gold plaques, strung together, set with precious stones.
Mughal at Jaipur, *circa* 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 58.6/1.

388. **Bangles (Pair).**

Elephant headed, set with diamonds on green base, enamelled in pink.
Mughal at Banaras.
circa : 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 57.105/2 (a&b).

389. **Bangles (Pair).**

Each having a double row of richly studded rims with fine pink enamelling on green base.
Mughal at Banaras;
circa 19th Cent. A.D.
National Museum, New Delhi.
Acc. No. 57.33/4 (c).

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Arms and Armour

390. **Khanda of 'Alauddin Khalji.**

Inscribed : *Sultan 'Alauddin Shah Khalji Sikander-us-Sani.*
Probably the only securely inscribed dateable weapon of the period.
Sultanate : A.D. 1296-1316
Steel; Size : Length : 101.2 cms.
Sheath Length : 87.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 22.3708.

391. **Armour suit of Humayun.**

Inscribed : *Shahanshah Humayun A.H. 961.*
Probably the only known armour suit of the Emperor Humayun.
Mughal, (Delhi, A.D. 1553)
Steel.
Size: Breast and back plates 40.3 × 36.4 cms.
Gauntlets : Right 3.2 cms. × 9.27cms.
Left 3.25 × 9.5 cms.
Helmet with Chain mail : Ht. 55.9 cm., Dia. : 19.6 cms.
Prince of Wales Museum, Bombay.
Acc. No. 55.11.

392. **Chain Mail Coat.**

Mughal, 18th Cent. A.D.
Steel, Length : 85.2 cms.
Salarjung Museum, Hyderabad.
Acc. No. 245/LVI.

393. **Helmet.**

Mughal, 18th Cent. A.D.
Steel (Jauhardar), Length : 43 cms.
Dia. : 20.4 cms.
Salarjung Museum, Hyderabad.
Acc. No. 124/LIVA.

394. **Shield of Akbar.**

Decorated with Zodiac signs.
Inscribed : *Buland Iqbal Shahanshah* Akbar. A.H. 1002.
This is the only known shield of Akbar, and one of the finest examples of workmanship from the Mughal *karkhana.*
Mughal, (Probably Delhi or Lahore) A.D. 1593,
Steel with gold damascening.
Dia. : 52 cms.
Prince of Wales Museum, Bombay.
Acc. No. 22.4112.

395. **Shield.**

Damascened in gold. Four flower shaped discs fixed in circular panel in the centre.
Mughal, 18th Cent. A.D.
Steel, Dia. : 50.3 cms.
Salarjung Museum, Hyderabad.
Acc. No. 125/LVI.

396. **Sword of Ali Mardan Khan.**

Blade inscribed. White bone handle ending with gold enamelled ram's head scabbard decorated.
Persian, 16-17th Cent. A.D.
Steel, Length : 93 cms.
Hilt length : 12 cms.
Red Fort Museum, Delhi.
Acc. No. 634/80.

397. **Sword of Shahjahan.**

Blade Inscribed in gold *Shahjahan Sahib Qiran Sani* along with the various names of God on the hilt.
Mughal, A.D. 1627-58
Steel, Length. 63 × 2.5 cms.
Red Fort Museum, Delhi.
Acc. No. 633/80

398. **Sword of Aurangzeb.**

Inscribed : *Shahanshah o-Ali Aurangzeb*
Alamgir sana, 1094 A.H.
Mughal (Delhi), A.D. 1682
Steel, Length : 96.7 cms.
Width : 3.8 cms., Hilt. : 18.5 cms.
Prince of Wales Museum, Bombay.
Acc. No. 22.3618.

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399. **Sword of Nadir Shah.**

Slightly curved, inscribed in gold.
Indo Persian, A.D. 1710
Steel, Length : 95 cms.
National Museum, New Delhi.
Acc. No. 61.1982.

400. **Sword of Tipu Sultan.**

Double edged curved sword, blade decorated with floral designs and inscribed in gold : *Tipu Sultan Bahadur*. Hilt damascened with gold in floral patterns.
Mysore, A.D. 1782-1799
Steel, Length : 74.1 cms.
National Museum, New Delhi.
Acc. No. 56.17/1.

401. **Sword.**

Double edged serrated blade with ornamental handle decorated in Tahnishan technique.
Mughal, 17th Cent. A.D.
Steel, Length : 76 cms.
Salarjung Museum, Hyderabad.
Acc. No. 371/LIV.

402. **Sword.**

Double edged, Jauhardar blade with decorated brass horse-head handle, eyes inset with red stones.
Mughal, 18th Cent. A.D.
Steel, Length : 76 cms.
Handle : 16 cms.
Salarjung Museum, Hyderabad.
Acc. No. 209/LIV.

403. **Sword.**

Curved blade, inscribed in fine Naskh, Silver handle beautifully decorated, scabbard mounted with silver.
Mughal, 18th Cent. A.D.
Steel, Length : 28.8 cms.
Handle : 8.5 cms.
Salarjung museum, Hyderabad.
Acc. No. 228/LIV-a.

404. **Sword.**

Snake shaped blade serrated and bifercated near the point. Silver plated.
Mughal, 19th Cent. A.D.
Steel, Length : 66 cms.
Handle : 28.4 cms.
Salarjung Museum, Hyderabad.
Acc. No. 68/LIII.

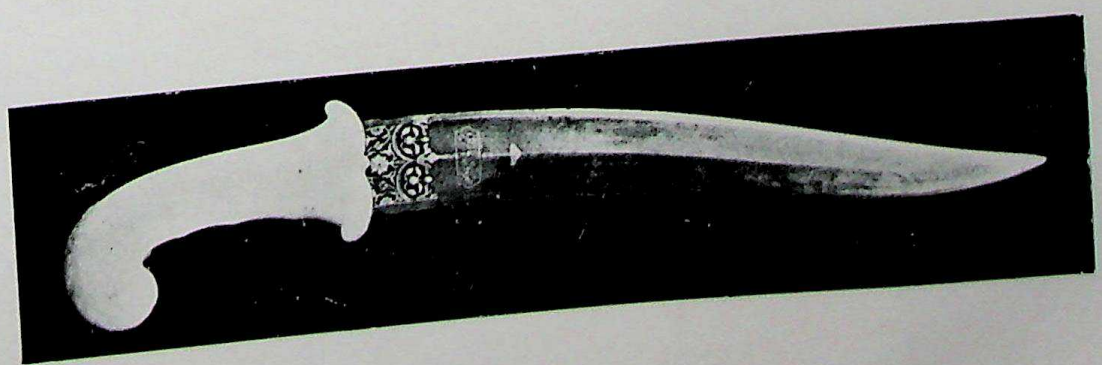
405. **Dagger of Aurangzeb.**

Double edged serrated blade with ivory handle.
Inscribed : *Shud Kalid-e-Mumalik-az-Taqdir. Khanjar-e-Padshah-e-Alamgir.*
By good fortune, the Dagger of Emperor Aurangzeb became the key of the kingdoms.
Mughal, 17th Cent. A.D.
Steel, Size : Length : 37.5 cms.
National Museum, New Delhi.
Acc. No. 59.400/318.

406. **Dagger of Aurangzeb.**

With Mutton fat jade, parrot shaped handle. Blade inscribed under the royal. emblem-umbrella : *Khanjar-e-padshah-e-Alamgir.*
Mughal, 17th Cent. A.D.
Steel; Length : 43.2 cms.
Salarjung Museum, Hyderabad.
Acc. No. 313/XLIX.

406



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407. **Dagger.**

Parrot shaped jade hilt decorated with floral designs.
Mughal, 18th Cent. A.D.
Steel, Length : 31.5 cms.
Hilt length : 1.31 cms.
National Museum, New Delhi.
Acc. No. 56.116/12.

408. **Dagger.**

Jade hilt of light green colour, profusely decorated with floral designs. Blade slightly curved with point thick mid rib.
Mughal, 18th Cent. A.D.
Steel, Length : 38.1 cms.
Hilt length : 13.5 cms.
National Museum , New Delhi.
Acc. No. 56.116/13.

409. **Dagger.**

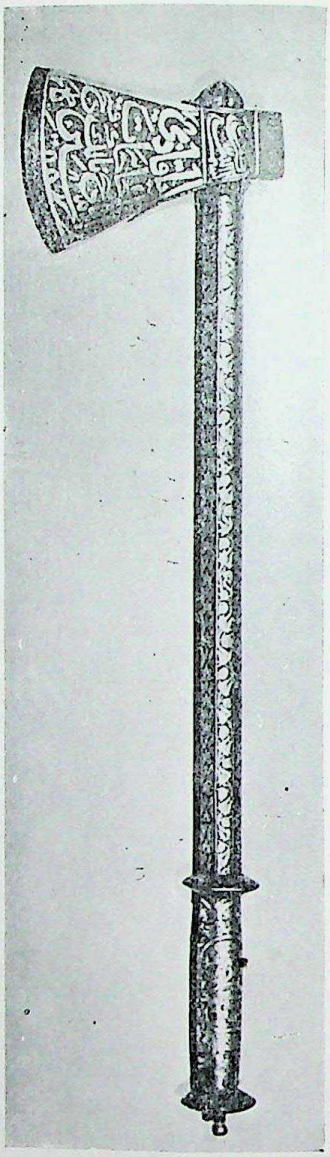
Jade hilt with floral designs in gold and silver, engraved at the upper end.
Mughal, (Rajasthan), 18th Cent. A.D.
Steel, Size : Length : 39.1 cms.
Hilt length : 12.6 cms.
National Museum, New Delhi.
Acc. No. 56.156/1.

410. **Jamdahr.**

Triangular blade, tapering at the lower end. H shaped handle decorated with floral and creeper designs in gold.
Mughal, 17th Cent. A.D.
Steel, Length : 45.5 cms.
National Museum, New Delhi.
Acc. No. 75.661.

411. **Jamdahr.**

Bifurcated blade, each portion has a ridge surrounded by two grooves. 'H' shaped handle decorated in gold floral designs.
Mughal, 17th Cent. A.D.
Steel, Length : 42.5 cms.
National Museum, New Delhi.
Acc. No. 75.663.



413

412. **Elephant Goad.**

Inscribed with Quranic verses on each side of the octagonal handle.
Name of the Bijapuri saint—Shah Amin-uddin-Ala inscribed on the projecting ornamental base of the curved blade.
Deccan (Bijapur), *circa* A.D. 1625
Steel, Length : 84 cms.
Width : 195. cms.
Jagdish and Kamla Mittal Museum, Hyderabad.

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413. **Battle axe of Nadir Shah.**

Handle damascened in gold and silver with floral designs. Blade inscribed in golden letters in relief : *Nadir Shah, Sahib Qiran.*

Indo Persian, A.D. 1739
Iron, Size : Length 52 cms.
Blade : 13.5 cms.
National Museum, New Delhi.
Acc. No. 58.47/3.

Miscellaneous Objects

414. **Mahi Maratib.**

Fish standard—an honour awarded by the Mughal emperor Muhammad Shah to Maharao Bhim Singh I of Kota who had the rank of 5000 *zat* with 4000 *suwar.*
Mughal, A.D. 1720
Copper gilt with gold.
Size : Length : 53.5 cms.
Width : 37 cms.
Rao Madho Singh Museum Trust, Kota.

415. **Inscribed Slab.**

White marble, inscribed with inlaid black marble in Naskh characters. The text, a chronogram, records the construction of a well by Bahadur Shah Zafar, the last Mughal emperor.
Mughal; A.H. 1256=A.D. 1840
Marble , Size : 55.8×46.7 cms.
Red fort Museum, Delhi.
Acc. No. 278/80.

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